TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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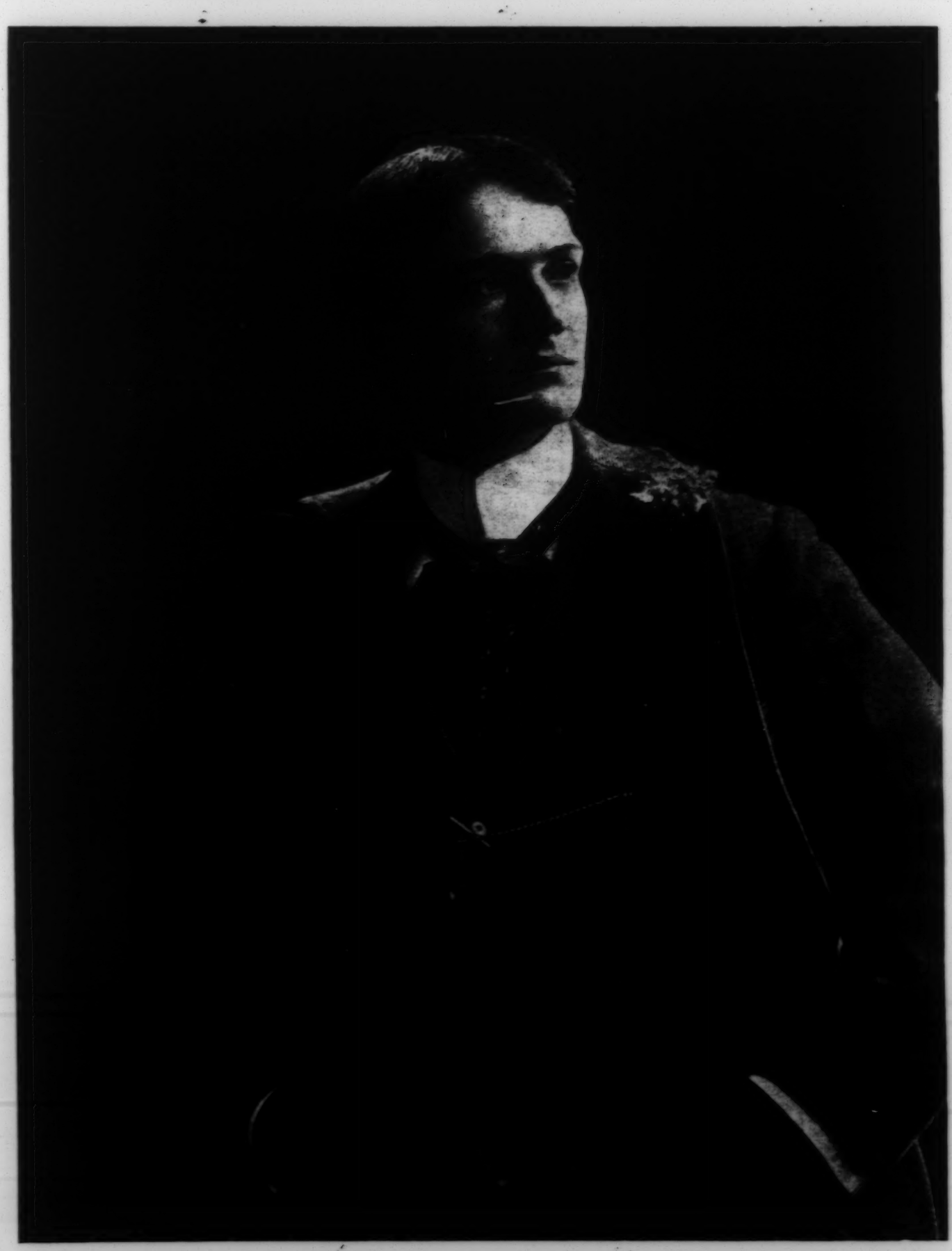

LESTER LONERGAN.

THE MATINEE GIRL.

At last Chauncey Olcott has had to give a part of Fourteenth Street to a hated rival. Another Irish comedian has loomed upon the horizon and is singing sweet songs in stage moonlight by castle ruins where in the dead of night the heroine wanders unchaperoned and alone.

I think it is about time for that celluloid style of Irish play to be cast into oblivion. One is exactly a counterpart of the other—the same old set of props are used again and again, with a few new songs for the hero to warble, a kid or two for him to fold in his strong arms and sing to, and a trained dog who plays to the gallery.

There is no nation in the world which offers such a store of legend and romance and strong, adventurous stories as the Irish nation; but playwrights seem to keep off the grass in that particular with a carefulness which is astounding.

There are a great many things in the history of Ireland of more dramatic value than bad landlords, ruined abbeys, singing heroes, drooping heroines and big dogs.

One of these days a playwright will be daring enough to select one of those stirring historical epochs in the history of the nation, with the beautiful neglected music of the people as a setting, and we'll all sit up and wonder why we didn't think of it before.

Dramatic breakfasts are the funniest things that ever happened.

I went to one the other day at the Waldorf, and was glad I wasn't an actor.

First of all, you have to get up at an unearthly hour to get to the breakfast on time. And you don't do it. So the result is that every one comes in late and rustles in a hurried way.

Then the audience is all women. Except the reporters, who have to be there, there wasn't a man in the place. A few came in and sneaked out in the darkness when they saw all the hats. Even Mr. Baggy, who encourages every hen party at the big hotel, gave one look around and went out like a startled fawn.

Oscar came in and looked like McKinley at a pink tea. He was sizing us all up and wondering how we'd enjoy the breakfast.

It was so dark in the back of the room that people clasped one another's hands and asked one another to breakfast who had never met before. There were ushers who didn't know how to ush that you tripped over at every turn.

In the meantime, upon a stage at one end of the room, actors were saying things and moving their arms around. No one could hear what they said, for every one was talking or rustling.

Now and then I could see Grace Filkins sitting on a trunk and John Kellerd taking off his coat, and I felt quite relieved to notice that he was not going to give us an imitation of Sadie Martinot in The Turtle, or Charmion, or Edna Hopper.

A man who seemed to be all whiskers came out and ate and drank, and he talked loud enough for me to hear him say "chops and rolls and omelet." Somebody said it was Felix Morris.

You can't stifle real genius, do what you will.

At intervals the curtains swung together and the orchestra began to play, and every one talked louder than before.

Then E. J. Morgan and Hilda Spong were seen piling furniture in a heap, and Morgan jumped on a chair and jumped off;—a sort of a trained dog act that was very interesting. Finally it ended, and people who were already full of grapefruit and toast and broiled ham and things went in and ate more.

As a pantomime—or a pipe dream—it was great. It was for charity, and everything goes for charity. But if I were one of the actors I think I should have made a swift kick about the chatter and the rustle, and the tumbling boy ushers, and all the rest of it.

I'm glad I'm not an actor.

One thing I did notice was a gorgeous gown that Miss Spong wore. It was black and spangled and had a ruched overskirt effect that almost stilled the women in the audience when the actress first appeared.

A few more gowns like that would have compelled attention. It was a perfect melody in perfect tune with its statuesque wearer, who hadn't been seen by a New York audience before without her Trelawny togs.

I saw Nathaniel C. Goodwin the other day on Broadway looking extremely English and well groomed, and even haughty. A most remarkable thing occurred. He passed the Hoffman House.

I know you will imagine that I am jesting, but I saw it myself and stood paralyzed—no—what is the other expression?—"rooted to the spot." I stood rooted to the spot, observing the phenomenon.

He tried to look unconscious, but I feel sure he knew the importance of what he was doing—or, rather, what he was not doing. He walked leisurely along from Twenty-third Street, crossed Twenty-fourth, never quickened his pace, looked at the Hoffman House door carelessly, nodded to some one in the cafe—and passed on.

I looked at the clock down the street. It was exactly twenty-five minutes to 5. Had I had my kodak with me I should have had a snap shot that would have been invaluable.

From far-off Erie, Pa., I have received a song called "He May Be Somebody's Sweetheart." It was written by a good-looking young man whose picture is on the cover, and it was very nice of him to send it to me. But I don't like the theme.

It tells about two soldiers who found a wounded foe in a trench on a gory battlefield. He asked them to stanch his wound, and they refused until one of the soldiers had an idea and suggested that he might be somebody's sweetheart. Just fancy!

That settled it. They couldn't see a man die who might be somebody's sweetheart, so they set to work to Red Cross him back to strength again. But he died anyhow, and before he breathed his last he told them that he was brother to one of his foemen. They both had loved the same girl, but the wounded man had dropped out because he perceived that she liked the other one best.

That song is sad and unhealthy. And the plot is too involved. The music is very good, and the picture on the cover is all right; but there is a morbid, hearsy flavor to the story that gives one the blues.

I presume that I shall be accused of having sporting instincts if I write about "Kid" McCoy, who was recently beaten in his encounter with the redoubtable Mr. Sharkey, but it was many months ago when I found McCoy training in a little rose-grown cot near Saratoga that I said he should be put in an opera and set to music.

Many of the pugilists have stepped from the ring to the stage and had plays written for them in which they give vent to noble sentiments, with more or less flannel-mouthed elocutionary effect.

They were about as much in place back of the footlights as a cow would be trying to walk on a slack wire. And the funniest part of it all was that they knew it better than any one else.

McCoy, however, is worthy of canonization in an opera. But it would take Gilbert and Sullivan to write the sort of one I mean. McCoy is a paradox, for he is an ideal pugilist, if such a thing is possible.

It seems impossible, but if you think a minute there is no reason why a pugilist might not idealize his profession.

In physique, manner, conversation, dress and feature, this slim-limbed Apollo of pugilism is different from any of the men whose names have made ring history. His instincts are refined and his gentlemanliness is something more than mere clothes.

What more remarkable instance could be cited than the fact that McCoy, ignoring one of the most sacred precedents of pugilism, refused to seek consolation in his defeat in the bubbling golden bottle with which the fur-collared sporting man lubricates alike his losses and his winnings? A defeated fighter invariably joins with his various backers and friends in a sort of sympathetic wake over the death of his reputation.

McCoy refused this Nepenthe of forgetfulness, paralyzing the sporting world by going home sober after the big fight. And next day, when the town was still palpitating, as evidenced by the boom in bromos and nerve steadiers at the various drug counters of the city, this new type of pugilist refrained from monologues on the subject of his victor's foul tactics and other things that no defeated fighter was ever known to forget to talk about.

So I think McCoy should be put in an opera, where he could have a chance to give us an imitation of himself. He has been much more splendid in his defeat than most men are in victory.

I know a defeated pugilist is not a popular subject with sporting editors. But think of the dramatic possibilities there are in a character which might be built up on such lines!

It almost seems as though the twentieth century might witness an era that would eliminate every objectionable element from sparring contests, and make them what they were in Græco-Roman days, when men were able to go through any number of fierce struggles without displacing a leaf of their laurel wreaths as seen in the old friezes and the old prints.

If you are an actor chappie, and don't know how to cook, you should take lessons, for it's very faddy to have the chafing dish habit just now, and any number of actors give jolly little suppers at which they cook everything themselves.

W. H. Crane and J. E. Dodson are two champions in the art of cooking oysters in a style that is worth going miles to see—for seeing them do it is quite as much fun as eating the result of their labors afterward.

Henry Guy Carleton can do culinary stunts with a chafing dish that would make his worst enemy love him. Dixey prepares mushrooms in a style that has been christened "juggled," and Cyril Scott does things with cheese and eggs and toast that live in one's memory for weeks.

I have always held that marriage would continue to be a failure while the chafing dish kept on improving. And it is simply destroying social life.

There was a time when a young man asked a girl politely and almost reverently if he might call upon her. But now the first question a man asks in a conservatory is: "Have you a chafing dish?"

And if you are foolish enough to admit it he says he'll come around to-morrow and make some lobster Newburg—just like that. And when he starts to do it it is a perfect circus to hear him call for things that no one was ever known to put in lobster Newburg. And he does it with an air of being the only man on earth who can cook the dish.

I know a man who stopped right in the middle of a rarebit one night because there was no borax in the house. What do you think of that? That's a true story, too.

THE MATINEE GIRL.

THE DEAN OF THE PROFESSION.

The dean of the profession! What a reach
From youthful "Jim Crow" antics. Let it teach
Ambitious thousands coming to the stage
What may be 'compassed between youth and age.
Although as Rip he holds the public heart—
The public fondly thinks he lives the part
In private life, and that he typifies
Its careless ways and all that it implies.
His work in art diversified shall be
His monument. Again when shall we see
An actor who thrusts selfishness behind
And Art for Art's sake always keeps in mind?
Whose Catskill hero, mingling smiles and tears,
Is but one of a multitude the years
Through this great player's enterprise have shown—
A multitude that he can call his own.
We Dr. Pangloss love, and Acres too,
But they sink out of sight when we review
His many other parts and many plays
To which he has devoted happy days.
To native writers aye beneficent;
In art's accessories magnificent;
His manifold productions set a pace
That others followed hopelessly. The race
Was ever his because he always knew
That in all enterprise he should outdo.
While others ventures made at heavy loss
He got a large percentage of the gross;
While they on schemes unlikely fast were bent
He fished and hobnobbed with a President.
The lesson in gold letters should be writ:
"Success to him who most deserveth it."

GOSSIP OF THE TOWN.

Loraine Hollis is meeting with success in Camille, Forget Me Not, and other standard plays in New York State. Miss Hollis will soon produce a new play by Col. J. F. Milliken.

J. Burton Marks, late of the Emerson Stock company, is visiting in Port Huron, Mich., where he will direct an amateur production of Santiago, or The Red, White and Blue. Ill health has compelled him to retire for a short time from active work.

Edward Webb, leading tenor of the Dorothy Morton Opera company, met with a painful accident while alighting from a train at Walla Walla, Wash., slipping on the ice-covered steps of the car and fracturing his left ankle. He was taken to Perry's Hospital and will remain there until he is able to rejoin the company.

E. J. Finneley, of The Girl from Paris company, had been complaining that his friends in Cleveland did not write to him. The other day he received a letter by express. It contained three sheets of paper, each five feet wide and six feet long, with twenty-one long letters from different friends in Cleveland. Mr. Finneley tacked the paper up in his dressing room and the entire company enjoyed the joke, although their victim has promised to even things before the season ends.

The announcement that Eugenie Blair is to appear in A Lady of Quality has had the result of deluging Manager W. M. Wilkinson with letters from out of town managers asking for time. Miss Arthur's tour is limited to larger cities. Miss Blair will play at other points, and will open on Jan. 30.

The Alice Nielsen Opera company, in The Fortune Teller, broke the record of the Columbia Theatre, Chicago, at the two performances on Jan. 14. Manager Frank L. Perley, who has been with the company, is back in town. He reports splendid business for his attraction and says that return dates are being asked for in every city played.

The news comes from Rome that the work of restoring the tomb of Juliet, in Verona, is well under way. The entire edifice will be rebuilt, and when finished will be nearly twice its present size.

When Grace George retires from the cast of The Turtle to play a part in Mlle. Fifi, her role in the farce first named will be assumed by Alice Berg.

Arnold Krause has taken the position of musical director at the Burbank Theatre, Los Angeles, which was formerly held by the late Dion Romandy.

It was erroneously stated in the programmes of the Herald Square Theatre last week that the role of Flora in That Man was played by C. F. Burnett. The part was interpreted by Ramie Austen.

R. A. Grant will produce next season a new musical farce-comedy, Duffy's Jubilee, carrying twenty-eight people, with palace car, band and orchestra. The tour is booked in New England, New York, New Jersey and Pennsylvania.

Jo Rickards reports that Edwin Rostell's first Southern tour is proving highly successful. At Sherman and at Palestine, Tex., Mr. Rostell was invited to lecture upon classic literature before the local Shakespeare clubs.

Jules Simonsen, of the Tivoli Opera company, San Francisco, was arrested on Jan. 15 in that city, charged with burglary.

Funeral services over the remains of the late Dan McCarthy were held in this city last Wednesday, and the body was taken to Hartford, Conn., for burial.

In sending holiday greetings to THE MIRROR from Tijuana, Mexico, P. J. Kennedy writes that Yon Yonson has been doing a standing-room business in that country.

The new play in which Alberta Gallatin will star will probably be called Strangers Within Our Gates.

Walter J. McDonald has leased Gillhooly's Reception to Harry C. Yensler for the rest of the season. The company under Mr. McDonald's management closed at Carlinville, Ill., Jan. 18. Mr. McDonald has retired because of other business interests.

Gerald Coventry left last week for Australia to stage The Belle of New York in the island continent. Fred Solomon has succeeded him in charge of the stage of the Casino.

William Bauer, a theatrical manager residing in Cincinnati, was adjudged insane on Jan. 14.

Elita Proctor Otis filed a petition in bankruptcy in this city on Jan. 16, placing her liabilities at $36,331, and her assets at $3,270.

Leonard Grover, Sr., filed a petition in bankruptcy in Brooklyn on Jan. 16, with liabilities of $5,258, and assets of $125.

Alexandra Viarda brought suit last week against Mrs. Annie Weinert, a boarding-house keeper, to recover possession of a hamper containing costumes which had been held for an alleged unpaid board bill. A justice issued an order for the seizure of the hamper, Madame Viarda denying that she owed money to Mrs. Weinert.

Ernest Mayer, late acting manager for Janet Waldorf, has succeeded Charles A. Parker as representative for the Dorothy Morton Opera company.

Arthur C. Aiston writes of a scheme that John Cordray uses at his theatre in Portland, Ore. After the orchestra has finished the overture a neat sign rises to the view of the audience from the floor of the stage. It shows these magic words: "This is the proper time for ladies to remove their hats." And if they are not already off, the sign works wonders.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Jan. 21.

Three productions at the leading houses, new to this borough, stimulated a sufficient interest among local theatregoers to provoke an attendance of considerable size. The popular price theatres, being devoid of novelty, did not do so well, while vaudeville occupied a sort of middle ground in attention.

De Wolf Hopper in The Charlatan pleased every one at the Columbia. The pruning and worked-over process that Sousa's opera has undergone since its first presentation at the Knickerbocker has made it almost a new production. The composer's tuneful march number, combined with the several effective arias and choruses, make it a delight to the ear, while the three handsome stage pictures employed, and the unusually rich and elaborate costuming displayed, make the performance in its entirety a notably brilliant one. Mr. Hopper was at his best, while Alfred Klein was, as usual, a capital foil. Nella Bergen retains her indisputable claim as one of the foremost prima donnas in comic opera. Alice Judson was chic and dainty. Edmund Stanley sang with brilliancy, while the entire troupe was so eminently satisfying as to make a speedy return imminent. Manager Sinn announces The White Heather for Monday, Rose Coghlan and John T. Sullivan closing their engagement with it here next Saturday.

After its brilliant run across the river, Sporting Life was brought direct from the Academy of Music to the Montauk, where it has been voted the most satisfactory exhibit of melodrama seen in a decade. For finish and merit Frank Burbeck bore off the palm as the money lender. Robert Hilliard was forceful and convincing throughout, and Joseph Wheelock was excellent in a congenial part. Elita Proctor Otis wore some superb gowns, and received deserved applause for superior acting preceding the murder in the boudoir, in which the honors were evenly divided with young Charles Gotthold. Jeannette Lowrie, Frazer Coulter, Adeline Adler, and Edwin Holland were all individually excellent. The staging was elaborate and the ensemble perfect. Colonel Sinn next has Helena Modjeska in a repertoire comprising Mary Stuart, Antony and Cleopatra, Camille, and Macbeth, with Richard Mansfield underlined to follow.

The Amphion has received approbation from those of its patrons who have been entertained with The Village Postmaster. All the pleasant things said of it while at the Fourteenth Street Theatre have found an echo here. Manager Clarence E. Fleming's following booking is Henry Miller in The Master, with one or two representations of Heartsease.

Superba witnessed a dearth of unoccupied chairs at the Grand Opera House, where Primrose and Dockstader's Minstrels will be installed the ensuing week.

The Gayety had an excellent exhibit of colored talent, headed by the only Williams and Walker. Devil's Island is next discernible here.

Hogan's Alley, though not talked of as much as formerly, served to bring out many desirous of its inspection at the Bijou, where Manager Harry C. Kennedy is next patriotic with The Red, White and Blue.

At Hyde and Behman's the deserved topliner was Lottie Gilson, who gave "Military Mollie" in a manner so superior to its previous renditions here as to make it a novelty. She followed it with "Nonie," another song just out, by the same composers. Miss Gilson, whose voice shows assiduous cultivation since last heard here, made an emphatic hit, and is the same little magnet as ever, though her incursions into the tongue of the Fatherland were calculated to tax the loyalty of her admirers upstairs who hailed from Erin. Fields and Lewis ballygagged entertainingly, incidentally springing some new and clever conceits. Maude Courtney sang the old songs with expression and got a royal reception from her admirers. John Kernell, with a lot of old material, caught laughs galore. He apparently studiously refrained from using a single gag that had not long since attained its majority, yet received a hand that was deafening and prolonged. Others in the olio were Mrs. and Mr. William Robyns, Leo Dervalto, Harry Le Clair, Merritt and Rozella, also the Three Glissandos. Manager Henry W. Behman next has a brilliant array in Burr McIntosh, Alice Atherton, and Mason Mitchell.

At the Lyceum, J. K. Emmet as Fritz in a Madhouse retires in favor of The Derby Winner.

The Gay Masqueraders were the magnet at the Star, where The Australian Beauties constitute the next exhibit.

The Park had as tenants Conterno's Battles of the Nations, in the interest of several local charities. In absence of other applicants for the place, there is a possibility of their continuance there for a second week.

Vanity Fair was on view at the Empire, the next visitors underlined being The Knickerbockers.

The Unique sheltered Fay Foster's Burlesquers, who make place for The High Flyers.

McDoodle's Flats disappears from the Brooklyn Music Hall for a house selection of talent headed by those always welcome performers, Mr. and Mrs. Arthur Sidman.

In an interview relative to her managerial experience at the Park, Kate Claxton said that her initial production, The Two Orphans, showed a balance on the right side. Clara Morris drew well as Miss Multon, but the terms of the contract made a profit impossible under existing conditions. The concluding presentation, that of Cyrano de Bergerac, while indorsed by the entire press, and praised by all who saw it, failed to pay, simply because the public could not seem to realize that it was meritorious, because the prices were popular. Without considering the value of her own time, Miss Claxton says that she paid out $1,500 more than was taken in during her three weeks' term at the Park.—For the production of Faust at the Academy on Jan. 26, only the name of Maurice Grau appears in the management, the presumption being that the Messrs. Flynn have retired after their experience with The Barber of Seville and Lohengrin.—When gossip is started concerning the building of new theatres in this borough, it should be remembered that there are now four places of amusement here without occupants, the Athenæum, the Criterion, the Lee Avenue Academy, and the Novelty, with strong likelihood of a fifth soon to be added.

SCHENCK COOPER.

SAN FRANCISCO.

The feature of the week was the revival of Pudd'nhead Wilson at the California. Theatregoers were curious to see what Edwin Mayo would make of the character in which his father shone so brightly. Mayo the younger resembles his father not a little, and his conception of the character of old Pudd'nhead was cast from that of the original, but it was not the same. Edwin Mayo was more vigorous, more forcible, but he was not the gentle, long suffering, sublime example of intellectual patience that was represented by Frank Mayo. Had the father not been seen, the son might have heard nothing but words of praise, for his interpretation of the character was studied and clever. He was well supported. Ada Dwyer made a passionate and stirring Roxy. Maribel Seymour was a sweet Rowey. Frank Campeau was acceptable as Tom Driscoll. W. R. McKey shone as the country sheriff. Week 16 Yon Yonson is billed.

Willie Collier had a good second week at the Columbia with The Man from Mexico. Frank Daniels will appear 16.

At the Alcazar the week was devoted to The Magistrate. L. R. Stockwell appeared in his old character of Mr. Posket. Pinero's funny comedy was enthusiastically received. Adelaide FitzAllen, the new leading woman, created a good impression, though the part of the magistrate's wife was rather a thankless one for her. Juliet Crosby was warmly welcomed on her reappearance. She played Charlotte Verrender. As the restaurant keeper George Osbourne was distinctly good. Week 16 A Temperance Town.

Hi Henry's Minstrels enjoyed a prosperous second week at Morosco's Grand. The theatre will now be closed for extensive alterations, preparatory to the grand reopening in March as a first-class house, with Melba as the heralded angel.

The Yellow Dwarf kept up its successful run at the Tivoli. Its last week was as good as any of the preceding ones. Week 16 The Wedding Day will be put on. Bernice Holmes, the contralto, will make her reappearance in this opera. She will take the part of Madame Montbason. Edwin Stevens, Anna Lichter, William H. West, Annie Myers, William Pruette, Phil Branson, William Schuster, Fred Kavanagh, and Harry Richards are in the cast.

John F. Stowe's big spectacular production of Uncle Tom's Cabin did fairly good business at the Comedy during the week. Two Married Men 16. Tennessee's Pardner will be seen at the Comedy 23. The play originally was booked for the Baldwin.

FRED S. MYRTLE.

DENVER.

Tim Murphy presented The Carpetbagger at the Broadway to rather poor business 8-15. In this play Mr. Murphy does the best work he has yet given us, his character study of the carpetbag Governor being drawn capitally and worked out splendidly. He is naturalness itself and his facial expression is exceedingly good. Nellie Yale Nelson as the Widow and James A. Nunn as Major Reynolds did capable work, and Ralph Thomas did a negro servant rather well. The pupils of Margaret Fealy's School of Acting will produce Sweet Lavender 18. Dorothy Morton Opera co. 19-22.

Kelly and Mason did a good business at the Tabor 8-14 in Who Is Who. Kelly and Mason's newspaper trick is as old as vaudeville almost, yet they still use it; in fact, they are quite the same in everything. Grace Cummings is a clever soubrette, and Harry N. Welch is agile and entertaining. An original conceit by Charles Pusey, sung by Mr. Pusey, Mr. Welch, and Miss Cummings, and entitled "The Basket Dilemma," had the merit of novelty and tunefulness. The Dazzler 15-21.

Darkest Russia, one of the best of the melodaramas dealing with that country, did fair business at the Lyceum 8-15. The heavy roles were played fairly well by Walter Wilson, O'Kane Hillis, and Katherine Willard, while H. D. Byers and Alfa Perry made pronounced hits in the comedy characters.

At the Orpheum 7-15 Manager Frank Readick's stock co. has been giving a scenic production of American Born to fair business. The stock oc. at present comprises Frank Readick, Harry Lambert, Hal de Forest, Leon Henry, G. Lewis Behrens, Frederick Russell, O. W. Kyle, Minnie Ferry, and Milly Freeman. The Orpheum's next bill will be a revival of Mazeppa.

A. H. Hogan, formerly with M. B. Leavitt's forces, has been appointed press agent at the Orpheum, and will also have charge of the front door.

Harry Corson Clarke arrived in the city 6 and spent a few days here.

Isabel Gilbert, an amateur of this city, has received an offer from the James-Warde-Kidder co.

The newspapers of this city in their issues upon the day Larry Giffen opened the Grand Opera House, at St. Louis, with a stock co., paid glowing tributes to the young manager and voiced the good wishes of hosts of friends who trust he may meet with the utmost success.

F. E. CARSTARPHEN.

JERSEY CITY.

There was a wealth of beauty here 16-21, as female loveliness predominated at all the playhouses in this city, with The Girl from Paris at the Academy, Gayest Manhattan at the Bijou, and Abe Leavitt's Rentz-Santley Burlesque co. at the Bon Ton Theatre. Even Joe Ott had a bevy of beauties in Looking for Trouble at the Lyric Theatre, Hoboken, 16-18.

The Girl from Paris was presented at the Academy of Music 16-21 for the first time in this city, opening to a big house. The play made quite a hit, and if the members of the cast were only a little more distinct in pronunciation, especially when singing, the performance would be more enjoyable. Mamie Daniels played the title-role, and she was decidedly French and up-to-date, and gave a pleasing and clever rendition of the part. Alexander Clark as Honeycomb was excellent and was at his best when disguised as the Scotchman. Lee Hobbs Martin as Honeycomb's wife is a handsome woman and a pleasing actress. J. C. Marlowe as the Major is an admirable actor and a fair singer. Harry Hermsen as Hans is a genuine comedian of a high order. Olive Wallace as Ruth, the servant, was one of the best features of the show, and kept the audience in excellent humor. Sidney De Grey as the French Spy was also good. Amorita, a graceful dancer, made a hit and gave clever cake walking imitations on her toes. The Village Postmaster 23-28. Eugenie Blair in A Lady of Quality 30-Feb. 4.

Gayest Manhattan was offered at the Bijou Theatre 16-21 to good business. The cast was hardly one for a big city like this, with nearly 200,000 inhabitants. William H. Lytell as the Rube and Gertie Reynolds as his daughter, Milanda, were excellent. The singing of Blanche Fernandez and Emma Siebert was very good, and they were heartily encored. Charles H. Clarke does a capital monologue. The features of the performance were the four Nelson Sisters, remarkable gymnasts. The specialty of Gertie Reynolds in the last act was artistic, and she responded to a number of encores. Daughters of the Poor 23-28. A Female Drummer 30-Feb. 4.

Manager Holmes' latest booking for the Bijou Theatre is Carl Haswin in The Silver King.

Mrs. H. P. Soulier, wife of Manager Soulier, of the Lyric Theatre, Hoboken, has the art table at the Robert Davis Fair now being held here, and it is a magnificent showing.

Abe Leavitt, manager of the Rentz-Santley co., was a visitor at the Academy of Music 17.

Katherine M. Evans, character woman, is at present a resident of this city.

George Emerick, who starred in McNulty's Visit early in the season, is stopping here, his season having ended. Mr. Emerick is engaged in writing a new play for next season.

The Girl from Paris will rest in New York 23-28, and then resume at the Star Theatre 30-Feb. 4.

The members of The Girl from Paris co. attended the Robert Davis Fair 16 after the performance. Olive Wallace and Mamie Daniels sang.

Olive Wallace, of The Girl from Paris co., has been suffering with a severe cold during the stay of that co. here 16-21. Sidney H. De Grey, who plays Pompier, the French Spy, in the same piece, was compelled to retire from the cast 18 on account of the grip. Thomas Redding played the part rest of week and gave satisfaction.

Charles Drake, a favorite in this city, received a warm reception while here with The Girl from Paris co. Mr. Drake plays the part of Dingle.

Old programmes in the lobby of the Academy of Music called back to Manager William Wormington's memory the days of '72 and '73, when he played a small part in Hamlet with Edwin Adams. Mr. Wormington relates a number of his mistakes and endeavors to improve on Shakespeare, and also remembers the rebuffs and teachings of the star.

Members of the Gayest Manhattan co., playing at the Bijou Theatre here 16-21, were the guests of Manager Tom Dinkins at the Bon Ton Theatre matinee 19.

WALTER C. SMITH.

PORTLAND, ORE.

At the Marquam 9, 10 A Parlor Match, with Tom Browne's whistling, Etta Butler's imitations, and Walter Ware's singing of Lyn Udall and Karl Kennett's "Just One Girl" as some of the especially interesting features, did good business. Shaft No. 2, with good electrical effects, particularly the storm scene in act three, drew profitable patronage.

Cordray's did fine business week ending 14 with A Bunch of Keys, with Ada Bothner as Teddy. Ott Brothers opened in All Aboard 15 to full house. Alabama 22.

The members of the Astoria Elks Lodge are talking of sending a member to Honolulu to organize a lodge.

O. J. MITCHELL.

MILWAUKEE.

The Prodigal Daughter was admirably produced at the Academy 16 by the Thanhouser-Hatch Stock co. before a large and delighted audience. Stage-Manager Hatch may be said to have achieved a veritable triumph in the production of this piece, requiring as it does the most elaborate scenic effects, but the policy of this indefatigable manager is absolute completeness and correctness in every detail, and he certainly leaves nothing undone to accomplish this end. The audience displayed unbounded enthusiasm, and the curtain had to be raised again and again, especially after the exciting horse-race scene. The co. worked most harmoniously, and the handsome and varied costumes worn caused much comment. Honors were pretty evenly divided as to the acting. William Yerance as Sir John Woodmere, Irving Brooks as Deepwater, Eugene Moore as Captain Vernon, Lucius Henderson as Belford, and Donald Bowles as Lord Banbury were excellent, as usual. Frank B. Hatch as Roper the Jew scored another success. Edwin Thanhouser was warmly applauded as Tom Blinker. Samuel Lewis did excellent work as Miserable Jim and as a French waiter, and R. A. Berthelot and Percy Tuttle were seen to advantage. Alberta Gallatin gave a very strong and effective portrayal of Rose Woodmere. Meta Brittain as Violet was distinctly clever and artistic, and Gertrude Homan was an unalloyed delight as Dorcas. A Social Highwayman 23-29.

The Salisbury Stock co. offered a double bill at the Davidson 15, consisting of The Open Gate and Arabian Nights. The curtain-raiser was presented delightfully and aroused much applause. Adele Block did admirable work as Aunt Hetty. Ethelyn Palmer gave an extremely natural and clever portrayal of Jessie. Charles Dade's conception of Uncle John was both pleasing and impressive, and John Daly Murphy was true to life as Garth. The Arabian Nights went with considerable snap and evoked much laughter. Benjamin Howard was very successful in the role of Arthur Hummingtop. Francis Byrne gave a capital interpretation of Ralph Ormerod. John Daly Murphy was exceedingly funny as Gillibrand, and James Carew was good as Dobson. Adele Block made a charming Mrs. Hummingtop. Ella Marble as the Mother-in-Law did especially clever work. Maye Louise Algen scored a hit as the "Gutta Percha Girl," and Eleanor Robson was a delightful Daisy Maitland. The house was filled to the doors with a thoroughly pleased audience. The co. will go on the road for the latter half of the week, returning 22 in Led Astray. Sol Smith Russell 18-21.

Grossstadluf was presented at the Pabst 15 to a big house. Ferdinand Welb scored a tremendous hit as Dr. Crusius, and the entire performance was an artistic success. The Marriage of Voleni will be given 18 and Sudermann's Honor 22.

Brown's in Town will play a return engagement at the Bijou 22-28.

C. L. N. NORRIE.

NEW ORLEANS.

The theatrical event of the week here was the long promised production of Gounod's La Reine de Saba at the French Opera House 12. The occasion was a notable and memorable one, for the reason that La Reine de Saba never before has been sung in the United States in its entirety. In order to be effective the opera requires a sumptuous spectacular production, and it must be conceded that the lighting effects and stage mechanism in vogue thirty years ago were not as effective as those of to-day, thereby accounting for the failure of the opera at its initial presentation in Paris. Here in New Orleans the opera was put on in an up-to-date manner. The score, were it not for the fame of its composer and for several passages where Gounod's genius scintillates, would be considered ordinary and in some parts resembling too much the earlier work of the composer. The ballet music, for instance, abounds with phrases from the ballet de Valpurgis of Faust, and the score in numerous other places bespeaks this latter opera. As far as the plot goes, he who can see its motive is truly omniscient, for it is most unreasonable, unconnected and historically wrong. In short, the story is that of the Queen of Sheba's visit to Solomon, and her falling in love with Adoniram, a great sculptor in the service of his king. The success that comes to the artist fills him with pride, and to him Solomon becomes a secondary consideration. Solomon tries to hasten his nuptials with Balkis, the Queen of Sheba, but she flies with Adoniram, who, by the instigation of Solomon, is murdered by his three workmen, with whom he has had some difficulty in money matters. There are three great stage pictures in the opera—a view of Solomon's temple, a blast furnace in operation, and a feast in Solomon's temple—and these are truly gorgeous. Madame Fierens was at her best in the title-role, and her rendition of the celebrated aria "Plus Grand dans son Obscruité" was the occasion for a flattering reception. M. Bouxman was an imposing Solomon, and his vigorous basso was heard to advantage in the beautiful aria of the third act. M. Gautier, the tenor robusto, gave an artistic and satisfactory interpretation of the part of Adoniram. Madame Pouget was a beautiful Benoni, and her efforts were happily received. The ballet was graceful, and Miles. Villa, Bartoletti, and Méry are to be commended. The orchestra, under the bâton of M. Nicosias, showed discipline. Tannhäuser and Les Petites Michu 15. La Reine de Saba repeated 14 and 17.

At Hopkins' St. Charles Theatre Confusion was the bill 15-21, and the stock co. presented it in a very creditable manner. The vaudeville features consisted of Mark Murphy, Irish comedian; Giguere and Boyer, duettists; Mabel Cassidy, a descriptive singer, all of whom pleased. The Boston Ladies' Military Band gave a short and delightful concert. The Black Flag 22.

The Bride Elect was here 15-21. W. H. Crane 22. Jack and the Beanstalk 29. Roland Reed 5. The Bostonians 1, 2.

The Prisoner of Zenda, interpreted by a competent co., appeared here 15-21. James O'Neill 22. The Herrmanns 29. Sousa's Band 5. Under the Red Robe 12.

The Grand Opera House is dark 15-21.

J. MARSHALL QUINTERO.

PITTSBURG.

A Female Drummer, Charles E. Blaney's extravaganza, opened at the Bijou Theatre 16. Probably not in the successful history of the Bijou circuit management, extending over a period of ten years, has it been found necessary to open three separate box-offices for the sale of seats, so tremendous was the rush to buy up every available inch of space, and yet the problem was only solved by turning hundreds away at every performance during the week's engagement. Counter attractions were strong and persistent, sparing nothing in their efforts at rivalry, but A Female Drummer proved its superior winning qualities from a pecuniary, numerical and pleasure-giving standpoint to a demonstration. Mr. Blaney struck a rich vein when he invested Johnstone Bennett with the leading role, and surrounded her with Eugene Canfield, George Richards, Willis P. Sweatnam, and Nellie O'Neil. There was not a dull moment spent or a sober countenance visible, and the good things tumbled out of the sample case so fast that the house was kept in continuous laughter. A return engagement will, in all probability, be booked for the Spring. Next week, Down in Dixie.

In Mizzoura was the bill at the Grand Opera House 16-21, opening to good attendance. Erroll Dunbar was seen for the first time in the ranks of the stock co., succeeding Harrington Reynolds, who left 14 to go East. The Amazons 23-28.

At the Duquesne A Reign or Error was given by the Rogers Brothers 16-21. Fannie Rice will follow in At the French Ball.

Dan Daly and a capable co. presented The Belle of New York to the patrons of the Alvin 16 and made a good impression. A warm reception was accorded Messrs. Daly, Turner, and Cameron, and Helen Lord and Queenie Vassar made special hits. Next week, A Day and a Night.

My Partner was given by the stock co. at the Avenue 16 to a good house. Mr. Barnes of New York will follow.

The numerous friends of Harrington Reynolds, formerly of the Grand Opera House Stock co., gave him a supper 14 before his departure East.

Nelson Roberts, formerly of the Duquesne, was in town last week.

E. J. DONNELLY.

BROWN'S BRONCHIAL TROCHES of Boston
Clear the voice, Relieve the throat, Cure coughs and colds.
1850—In boxes only—1899

LOUISVILLE.

Rosenthal, the pianist, gave a recital at Macauley's 17 before a large audience. Melbourne MacDowell and Blanche Walsh 23-28.

The Gay Matinee Girl made things merry at the Avenue 15-21. Tom Edson the Electrican 22-28.

The Meffert co. again scored a success week of 16 with Rip Van Winkle. Oscar Eagle was suddenly taken ill and relinquished the part of Rip to C. F. Gibney, who gave it an intelligent and enjoyable interpretation. Scenery noticeably good and attendance large. Winchester 23-28.

The Louisville Dramatic Club will give Pinafore 27.

Phil Hacker has returned to the city, having closed a season with Wilson's Minstrels.

The Louisville Quintette Club will give a concert at Baldwin Hall 20.

Emanuel Bakrow, connected for years with Louisville theatres, will be married in Cincinnati 19.

It is stated that the private car used by Fields and Hanson's Minstrels on their Southern tour has disappeared. It was last located on a railroad leading out of Louisville, and up to this date all efforts of car accountants to trace its whereabouts have been unavailing. The case is considered one of the most remarkable ones in railroading.

The May Festival Committee met 17 with George W. Stewart, of Boston, who assisted in making last year's event the success that it proved, to prepare for the coming festival. Marcella Sembrich will be the leading soloist and the Boston Orchestra will probably be again engaged.

It is again announced that the Bijou is to reopen. The date given is Feb. 1. W. H. Sutton, J. W. Galvin, and Kate Toncray, the latter now with the Meffert co., are the interested projectors. Continuous performances will be given and high-class people will be engaged.

Verne Castro will succeed Kate Toncray at the Temple, and is now in the city rehearsing with the co.

CHARLES D. CLARKE.

PROVIDENCE.

The Star Theatre, after a week of darkness, reopened 16 and a good sized audience applauded Knobs o' Tennessee. It is a well constructed drama in four acts, presenting home life of the moonshiners in the Cumberland Mountain region, and affords an opportunity for some strong dramatic situations, a pretty love story and a comedy element, all of which evoked enthusiasm. The author portrayed Joe Preston with naturalness and ease, while Margaret Elsmere's conception of Madeline was most pleasing. The other members of the co., all of whom gave adequate support, were J. A. Simon, Harry Dunkinson, Edwin F. Clarke, Alice Marble, Edward Dupont, Fred Long, and Marion Grey. The play ran for the week to good business. Graham's Southern Specialty co. 23-28.

A Jay in New York was produced at the Olympic 16-21 by William Jerome's Herald Square Comedians, and it is safe to say a better pleased audience never left the theatre than did that which attended the opening performance. It was a big audience and the applause throughout the entire performance was spontaneous. Charles H. Boyle is a capital entertainer, and so is Carrie Graham. The musical act by May L. Bell, the sand dancing by Lulu Beeson, and the finale of the second act, introducing Boyle as Philip Sousa, were taking features. Maude Nugent made a big hit with her rag-time melodies, and the singing of the Troubadour Trio was good. The chorus singing and stage settings were above the average. Pousse Cafe (return engagement) 23-28.

Jefferson De Angelis presented The Jolly Musketeer at the Providence 16-21. John Drew 23-25. The Telephone Girl 26-28.

Mr. and Mrs. J. E. Dodson (Annie Irish) were entertained at dinner by the Providence Athletic Association 13. Several "teas" were given 12-14 in honor of Ida Conquest and Edith Skerrett.

Knobs o' Tennessee co. has made a change in their route and jumped from Detroit to this city. Stella Jacobs rejoined the co. at Detroit 15.

HOWARD C. RIPLEY.

MONTREAL.

The Telephone Girl was produced at the Academy 16 and scored a big hit. Louis Mann as Hans Nix is about one of the funniest things that ever happened. Clara Lipman's Estelle is really an artistic and finished piece of work. James F. McDonald, our old friend Nick Burnham, Ben T. Dillon, John C. Fay, and Nellie Douglas are all worthy of mention, and a special word of praise is due to Mabel Trenyear for her winsome performance of Clementine. Yankee Doodle Dandy 23-28.

The performance of Captain Swift by the Théâtre Français Stock co. is an excellent one, all the members seeming to enter thoroughly into the spirit of the play. The title-role is the best thing Hallet Thompson has done since his return to the co. Thomas J. McGrane scored as Gardner, and Walter Townsend gave a clever performance of the villainous butler, Marshall. The other male parts were capably rendered by Harry Rich, Morris McHugh, and Richard Sherman. The role of Mrs. Seabrook is a very trying one, especially for so young a leading woman as Charlotte Deane, but she came through the ordeal very successfully. Esther Moore was charming and sympathetic as Stella Darbisher, and Nellie Callahan made a winsome Mabel. Gussie Nelson, Hartley and Armand, and McKeever and Raymond formed an acceptable vaudeville bill. Pique 23-28.

The Girl from Chili opened at the Queen's to very fair business 16. The farce-comedy, without being startlingly original, is full of funny situations and interpreted by a capable co. Alene Martin as Juanita was particularly good, and mention should also be made of W. L. Roberts and Cecil Magnus. Hogan's Alley 23-28.

Her Majesty's plays De Koven and Smith's new opera, The Three Dragoons, 23-28. Sembrich and Plançon sing in concert at Her Majesty's 26. On that day there will be a matinee of The Three Dragoons, but no evening performance.

W. A. TREMAYNE.

ST. PAUL.

Colonel Robert G. Ingersoll delivered his entertaining lecture, "Why I Am an Agnostic," before a large audience at the Metropolitan Opera House 15. It is some four years since Mr. Ingersoll's last appearance before a St. Paul audience, and

he received a warm welcome. A Stranger in New York 19-21. Haverly's Minstrels 22-25.

Gayest Manhattan was presented at the Grand Opera House 15-21 by a strong co. The houses were crowded. Jean McIlmoyle made a pronounced hit as Melinda. Jennie L. Lewis was delightful in the role of Tess. Alta De Kerwen was bright and clever as the French Countess. Octavie Barbe as Mrs. Waldorf and Jessica Duncan as Miss Van Astor are pleasing vocalists and admirably sustained their roles. George Carr did good work as Hiram Prindle. Frank Gardner was decidedly good as the teacher of elocution. James A. Kiernan proved a good vocalist and dancer. Joseph Hart Specialty co. 22-28.

Nannette Comstock, who has made a very favorable impression by her clever acting in the role of Dorothy Mayland in Mistakes Will Happen, goes to New York city to take part in a New York production. Ethel Knight Mollison succeeds her with Mistakes Will Happen.

George E. Gill, formerly with A Boy Wanted, joined Gayest Manhattan co. 15 as advance representative.

Mistakes Will Happen co. did excellent business at the Grand Opera House 8-14.

Henrietta Crosman, with Mistakes Will Happen, is remembered as leading lady in the Giffin-Neill Stock co. during its first engagement at the Grand. Miss Crosman became a great favorite with the patrons and made a host of friends in St. Paul.

GEORGE H. COLGRAVE.

DETROIT.

Ralph Cummings and his stock co. returned to the Lyceum 15 in Too Much Johnson for a week. Inasmuch as it was the first time the co. ever had appeared in this play, it could not be expected that they would act it with the ease and smoothness that characterized most of the other productions they have given in this city; but still they did their best, and are giving riper performances through the week as they grow more accustomed to it. Mr. Cummings takes the character of Augustus Billings, and has splendid support from Grace Atwell, Marie Haynes, Allen Davenport, Blanche Douglas, Wilson Deal, George Christy, Eugene Frazier, and Willard Blackmore. Edward Harrigan 22-28.

Melbourne MacDowell and Blanche Walsh are playing at the Detroit 16-18 in La Tosca and Fedora. Great interest was taken in the appearance of Miss Walsh in La Tosca. She well may be proud of her unqualified success in this role, which is an extremely and unusually difficult one. She has received nothing but praise from our critics here, who state she is a revelation to the American public and indeed a worthy successor to Fanny Devenport. Rupert of Hentzau 19-21.

Two Little Vagrants is at Whitney's Opera House 15-21. Mildred Holland as Fan Fan plays in an exceptionally good manner. Business is immense. McFadden's Row of Flats 22-28.

The Capital Square Theatre has been closed for three weeks, but will open 22.

At the Empire Theatre for a week or more biograph pictures of Pope Leo and the Vatican are being shown during the afternoon and evening. These pictures are something specially fine and are attracting unusual interest.

KIMBAL.

INDIANAPOLIS.

Friends was produced by the Grand Stock co. week of 16 before large audiences. Howell Hansel made his initial appearance as leading man and won favor as Jack Paden. Mr. Patton as Adrian Karje acted in an intelligent and finished manner. Hardee Kirkland assumed the heavy role with his usual success. Mr. Sheldon as Otto received much applause. Lavinia Shannon as Marguerite Otto upheld her reputation for good work. Miss Daily was Jennie Merryweather most pleasingly. Mr. Bradford was good as John Paden, Sr. This bill proved one of the most attractive yet given. A Scrap of Paper 23-28. Mr. Barnes of New York 30-Feb 4.

The Liliputians paid their annual visit to the city at English's 13, 14 with The Golden Horseshoe as the bill. The little people proved a good attraction, as usual, and good sized audiences were in attendance. In Old Kentucky began a two nights' engagement 17. The co., headed by Lulu Tabor, is a good one throughout, the scenery splendid, and altogether a very attractive performance is given.

Burlesque reigned supreme at the Park 16-18, with May Howard and her co. as the attraction. The Rays in A Hot Old Time 19-21. A Texas Steer 22-25. Oliver Doud Byron 26-28. When London Sleeps 30-Feb. 1.

The Elks Minstrels will occur early in March.

Albert Ovens, manager of the High Street Theatre, Columbus, O., is spending a few days in the city.

ALLEN E. WOODALL.

MINNEAPOLIS.

At the Metropolitan Theatre A Stranger in New York was given 15-18, opening to a large and well pleased audience. Harry Conor, Harry Gilfoil, Anna Boyd, Florence Lillian Wickes, Agnes Paul, Etta Gilroy, Louise De Wolfe, and Mabel Ashton did excellent work. Haverly's Minstrels 19-21.

At the Bijou Opera House Charles Dickson, Henrietta Crosman, and a well balanced co. opened a week's engagement in Mistakes Will Happen 15 to good business, both play and co. being given a warm reception. Mr. Dickson won favor as Tom Genowin. Miss Crosman made the most of Mrs. Hunter Chase. Nanette Comstock gave a delightful characterization of the part of Dorothy Mayland. Miss Comstock is a charming woman and an actress of more than ordinary ability. Carrie Behr made a most acceptable maid, and sang several coon songs in German, which took immensely with the audience. Edmund Lawrence, Charles Harbury, Ben Deane, and Franklin Garland also deserve mention. Gayest Manhattan 22-28.

The Dana Symphony Orchestra gave its fifth concert at the Metropolitan Theatre 15 to a good sized audience.

Colonel Robert G. Ingersoll lectured at the Lyceum Theatre 16 before a large audience.

F. C. CAMPBELL.

KANSAS CITY.

Under the Red Robe was put on at the Grand Opera House 13-21. Mistakes Will Happen 22-28.

The Coates was dark 16-21. Teresa Carreno 27.

The Span of Life was received with great enthusiasm at the Gillis Opera House 15-21. C. W. Goodrich did well as the villain. The Donasetta Trio was a prominent feature. John L. Sullivan co. 22-28.

The Third Regiment Band concert at the Academy of Music 15 was attended by a large audience. Nellie Searcy, of Chicago, made a splendid impression as a violin soloist, and Antonio Masino in a flute solo received a warm encore. The concert of the James Military Band at the Coates 15 was largely attended and the programme proved popular with the audience. Mr. James made his appearance as director of the band on this occasion, and filled the position with skill and effect. Louis Bennett in a trombone solo was excellent. Herbert Sisson as piano soloist was also favorably received.

The Auditorium is announced positively to reopen 21 with the Woodward Stock co. in Men and Women.

FRANK B. WILCOX.

COLUMBUS.

Kellar gave an excellent performance at the Southern 13, 14 to good business. Clay Clement gave his splendid characterization of Baron Hohenstauffen in The New Dominion 16 to good house. His support was all that could be desired. Melbourne MacDowell and Blanche Walsh 19-21. Richard Mansfield 24.

The Valentine Stock co., after an absence of a week, returned and presented The Butterflies, Ingomar, Rosedale, and Little Lord Fauntleroy 16-21, and were greeted by excellent houses at each performance. The Silver King 23-28

Business at the High Street continues excellent. A Cheerful Idiot did well 12-14 and was well received. The Rays in A Hot Old Time did the banner business of the season, turning people away at every performance 16-18. The performance merited the patronage. The Air Ship 19-21. Oliver Byron 23-25. Clifford and Huth 26-28.

Ad Miller, business-manager of the Southern, will officiate in that capacity at English's, Indianapolis, Claude Miller taking his position here.

Colonel Jimmie Doyle has resigned his position with the Valentine co.

J. B. DAVIS.

CLEVELAND.

The Sign of the Cross was presented at the Euclid Avenue Opera House 16-21. Rogers Brothers 23-28.

Kellar, who is a local favorite, has been holding forth to big audiences at the Lyceum 16-21. What Happened to Jones 23-28.

At the Cleveland Theatre 16 A Guilty Mother was given. Agnes Wallace Villa in The World Against Her week 23.

Cleveland Lodge, No. 18, B. P. O. Elks, is making arrangements to entertain the State Reunion to be held in this city next Summer. A grand industrial exposition will be one of the features.

Cleveland Ladge, No. 9, Theatrical Mechanics' Association, will hold its annual benefit at the Star Feb. 12. Managers Drew and Campbell have given the use of the Star Theatre. The committee includes Harry M. Scott, of the Star; Henry Witt, of the German Stock co.; James Richlick and Fred White, of the Opera House, and James Ryan, of the Lyceum.

WILLIAM CRASION.

OMAHA.

A Stranger in New York appeared at the Boyd Jan. 12, 13. The reputation the piece had made the year before, together with the general excellence of the co., served to draw one of the largest audiences of the season. Harry Connor as the stranger was immense. Harry Guilfoyle as Baron Sands captured the audience and won repeated encores. Anna Boyd's coon songs were also heartily applauded. Why Smith Left Home 14 also secured a large and enthusiastic audience. With Maclyn Arbuckle, Fred Peters, Dorothy Usner, and Annie Yeamans in the leading roles a much less meritorious comedy would have taken well. As it was, the audience was unstinted in its praise. At Gay Coney Island played to two large audiences Jan. 15. Sowing the Wind 16, 17. Tim Murphy 22, 23.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Daniel Darleigh, supported by good co., presented Back on the Farm to good business 13, 14. Metropolitan Concert co. 17 did not appear nor notify. ==MONTGOMERY THEATRE (S. E. Hirsechor and Brother, managers): Secret Service 11. The Prisoner of Zenda to large audience 12. James O'Neill 18. Kelcey-Shannon co. 19. W. H. Crane 20. A Stranger in New York 21.==ITEM: George McDonald Porges, of New York, grandson of Manager McDonald, is spending the Winter here with his grand parents.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE James O'Neill in When Greek Meets Greek to packed house 10; pleased audience. Secret Service 12. Richards and Pringle's Minstrels 13; light business; good performance. Andrews Opera co. 16, 17; fair and pleased audiences. A Stranger in New York 18. Jack the Beanstalk 19.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabbito, managers): Louise Brehany Concert co. pleased a large audience 17.

MOBILE.—THEATRE (J. Tannebaum, manager): Klimt-Hearn co. 10-14 to fair business. Plays presented: Pawn Ticket 210, My Pardner, Lights o' London, A Woman's Revenge, Shadows of a Great City, The Lost Paradise, and Kidnapped. Kelcey-Shannon co. 16. Back on the Farm 17. A Stranger in New York 19. James O'Neill 20. William H. Crane 21.

SHEFFIELD.—OPERA HOUSE (Ashe and Coleman, managers): The Real Widow Brown 13; fair business; good performance.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Andrews Opera co. 12, 13 in Martha and Girofló Girofla to immense business; excellent co. A Stranger in New York 17. Kelcey-Shannon co. 18. James O'Neill 19.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): James-Kidder-Warde co. 12, 13 in The School for Scandal and Julius Cæsar; performances satisfactory; good business.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): James-Kidder-Warde co. 9-11, and matinee 14; good business and satisfaction. South Before the War 21, 22.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Lewis Morrison in Faust 12. Creston Clarke 13, 14 in David Garrick and The Ragged Cavalier; fair houses considering bad weather. Blind Boone 18. Murray and Mack in Finnigan's Ball 23. Miss Francis of Yale 27. A Bachelor's Honeymoon 28.==ITEM: Creston Clarke was booked for 13 only, but upon an offer by our citizens of a guarantee he played 14.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Graham Earle co. 9-14 in Wrecked in Sight of Port, My Uncle from New York, A Life Partner, The Colonel's Wives, Cuban Heroes, and In Dixie Land; excellent business. Murray and Mack 20. Under the Red Robe 24. My Friend from India 28.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): The Heart of Maryland 16; large house; audience enthusiastic. Sowing the Wind 21. Murray and Mack 25. A Bachelor's Honeymoon 28. Marie Wainwright Feb. 2. Scalchi Concert co. 7. Town Topics 10. Sousa's Band 11.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Lewis Morrison in Faust 10. The Heart of Maryland 17, 18. Sowing the Wind 20. Murray and Mack 21. Under the Red Robe 25. A Bachelor's Honeymoon 27.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): The Real Widow Brown 7; large and pleased audience. Lewis Morrison in Faust 13. Creston Clarke 20. Miss Francis of Yale 28.

PINE BLUFF.—OPERA HOUSE (Charles Senyard, manager): Lewis Morrison in Faust 11. Miss Francis of Yale 22. Murray and Mack 23. A Bachelor's Honeymoon 24.

CALIFORNIA

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Ben Hendricks in Yon Yonson drew fairly despite rain 9-14. James-Kidder-Warde co. 16-21, opening in The School for Scandal. Hi Henry's Minstrels 23.==BURBANK THEATRE (Clark A. Shaw, manager): Nance O'Neil and McKee Rankin co. in Magda, Camille, and Elizabeth to large business 8-15. Owing to change in dates the engagement will be continued 16-21.==ITEMS: Clark A. Shaw, of the Burbank, is in San Francisco on business for his house.—Through the kindness of the managers of the Los Angeles and the Orpheum a benefit has been arranged for the members of the stranded Hendricks co. now in this city. It will take place 16.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): West's Minstrels 9, 10; big business despite the stormy weather; co. very good. The Man from Mexico 16, 17. Pudd'nhead Wilson 18, 19.==DEWEY OPERA HOUSE (F. S. Cutler, manager): Mahara's Minstrels 9-15; fair house; fair performances. Horace Ewing in The Widow Bedot 16-22.==ITEM: Manager Cutler, of the Dewey Opera House, has closed a contract with Morosco's Stock co. for a two weeks' engagement commencing 28. They will present Trilby, Held by the Enemy, and The Cherry Pickers.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Janet Waldorf 3 in Romeo and Juliet and Twelfth Night; matinee to large house; evening small audience owing to rain. Edwin Mayo 4 in Pudd'nhead Wilson. Mr. Mayo being ill, his part was taken by William S. Gill, who, upon only twenty-fours hours' notice and with no previous study, acquitted himself admirably. Ada Dwyer and Frank Campau scored heavily.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Frank Daniels opera co. in The Idol's Eye 10 to crowded house; audience delighted. The Span of Life 14; small business. Under the Red Robe 23. At Gay Coney Island Feb. 6.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Heart of Chicago 10; good business; performance good. Dorothy Lewis in Alone in Greater New York to light business 13. Under the Dome 17.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): The Span of Life 10; fair performance; good business. The Heart of Chicago 12; fair performance and business. Clementine De Vere 16. Under the Dome 19. Who Is Who 20.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): The Span of Life to good business 8. Clementine De Vere in concert to fair business 13. Who Is Who 15. Tim Murphy 16.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Western Stars 12; big business. Daniel Sully 21. Eli Perkins 24.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Chicago Ladies' Quartette 9; good house; pleased audience.

CONNECTICUT

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Stuart Robson in The Meddler to one of the largest gatherings of the season 13. Mr. Robson has one of the best parts since The Henrietta, and he makes the most of it. Frank C. Bangs, Theodore Babcock, Marie Burroughs, Maude Granger, and Mrs. Robson make up one of the best and most satisfactory cos. seen here this season. A special word of praise is due Theodore Babcock for his excellent interpretation of the worldly, cynical Mr. Chandler. Burton Holmes made his bow to a New Haven audience 17, giving his well-known lecture on the "Yellowstone." There was not a seat to be had at eight o'clock, and the course to follow will be most profitable. Through the Breakers to a goodly gathering 19; satisfactory performance. Charles Coghlan 20. On and Off 21. Yale Glee and Banjo Club 23. The Girl I Left Behind Me 24, 25. Symphony Concert, matinee, 26. Delia Fox, evening, 26. Faust 27. The Old Homestead Feb 2. John Drew 4.==GRAND OPERA HOUSE (Breed and McKenna, managers): McDoodle's Flats to good business 12-14. The co. was above the average, and good specialties were introduced. The G. A. R. occupied the boards for 16-21, offering, under the direction of A. F. Nail, The Drummer Boy of Shiloh. The sale of seats for the entire week has been very large. The work of the principals is excellent. A. M. Milander, one of the best amateurs in the city, plays the role of Mart Howard capitally. Mr. Nail as the Uncle Joe, doing excellent work, and Mrs. Nail as Mother Howard and Lillian Abbott as Jennie Howard were cast well.==ITEMS: Frank C. Bangs, who appeared with Stuart Robson in The Meddler, was entertained during his stay here by Mr. and Mrs. Frank Clark at their home. After the play Mr. Clark gave a supper to several of the co.—Maude Banks, of Through the Breakers, was the guest of friends while here.—Amelia Bingham was entertained by Mr. and Mrs. Don Thompson during her visit to this city with On and Off.—At the fifth entertainment given by the Hillhouse High School pupils at Music Hall 20, A. H. Van Buren, son of Manager Van Buren of the Hyperion, staged and played the part of Mephisto in a two-act version of Faust arranged by himself. He is decidedly clever, and would make a hit in dramatic work.—Press Eldridge, Jr., was the musical director and Pere Thomas, of the Grand, arranged the scenery and mechanical effects. The performance was highly commended by those who saw it.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Bennett and Moulton co. finished a week 14. Manager Parsons made up a vaudeville bill for six performances 16-18 that was deserving of the high praise bestowed on it. Charles Coghlan 19. Yankee Doodle Dandy 20. Field's Minstrels 21. Corse Payton co. 23-28. Under Sealed Orders 30. Denman Thompson 31. John Drew Feb. 1. Francis Wilson 2, 3.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Clark Brothers' Royal Burlesquers 12-14, gave a rattling burlesque bill that drew large audiences. The Heart of Chicago 16, 17 thrilled good-sized houses. Cumberland '61 18. McDoodle's Flats 19-21. Knobs o' Tennessee 23-25. Gay Masqueraders 26-28. American Burlesquers 30, 31.==ITEMS: Dan McCarthy, who died in New York last week, was raised in this city, and made his debut at the Old National Theatre on Market Street where such well-known professionals of local origin as Lew Dockstader and Frank Lawton first appeared.—Colonel Graves, of the Hartford Opera House, was held up the other evening by two beggars, who became so importunate in their demands that Manager Graves caused their arrest.

A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward L. Smith, manager): Gus Hill's new venture, Through the Breakers, received its "push off" in the theatrical race 12-14, and in story, scenic effects, and cast is likely to prove an easy winner. The dialogue is unusually natural. Business was good. McDoodle's Flats 16-18 was well patronized despite opposition. The co. was very strong musically. Joe Ott opened his return engagement in Looking for Trouble 19-21 to packed house. Gay Masqueraders 23-25. The Girl I Left Behind Me 26-28. The Ivy Leaf 30-Feb. 1.==PARK CITY THEATRE (G. B. Bunnell, lessee): Stuart Robson in The Meddler to a big house 12. The cast was superb and stage equipment perfect. Charles Coghlan's first stellar visit here in The Royal Box 14 can be voted a distinct success. Corse Payton opened in a storm 16 to packed house in The Parisian Princess for a week, announcing Flirtation, The Planter's Wife, Camille, The Galley Slave, The Plunger, Jim the Penman, My Kentucky Home, Drifted Apart, Is Marriage a Failure, and Saratoga. Chattanooga 23, 24. Della Fox 25.==ITEMS: Gus Hill and Owen Davis were in town 12-14 witnessing Through the Breakers and touching it up.—Sam M. Sawson is to be in charge of Through the Breakers.

W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Yankee Doodle Dandy to a large audience 12. The co. is a good one but has been much changed from the original, Walter Jones being about the only member left of the Casino cast, however, those who have been substituted are fairly capable, and the chorus girls are pretty and tuneful. The scenery and costumes are sumptuous. The New England Opera co. opened for a week 16 to S. R. O. The co., headed by Frank Deshon, Milton Abner, J. Aldrich Libbey, and Ida Mulle, is far above the average. The Isle of Champagne was the opening bill, to be followed by The Bohemian Girl, Fra Diavolo, The Chimes of Normandy, The Beggar Student, Boccacio, La Perichole, The Fencing Master, and Pinafore. The Telephone Girl 24.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Bennett and Moulton co. 16-21 opened to S. R. O., giving good satisfaction, and continued to heavy business. Repertoire: Darkest Russia, A Daughter of the South, My Partner, Bonnie Scotland, Our Boys at Santiago, and McKenna's Flirtation. Field's Minstrels 24. Banda Rossa 26. Della Fox 28. Francis Wilson Feb. 1. John Drew 3.==OPERA HOUSE (F. W. Mitchell, manager): Dark.==ITEM: W. D. Corbett, of the Corse Payton Stock co., is home on account of the serious illness of his mother.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Corse Payton Stock co. opened for a week 16; crowded houses; co. good. Repertoire: Woman Against Woman, Denise, The White Slave, Only a Farmer's Daughter, Alone in London, The Runaway Wife, An Unequal Match, Cyrano de Bergerac, A Member of Congress, and On the Rappahannock. Charles Coghlan 23. The Telephone Girl 25.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Devil's Island 13, 14; excellent co.; good audiences. Charles Coghlan in The Royal Box attracted a large audience 16; one of the most artistic performances of the season. Cumberland '61 21. Della Fox 24.==JACQUES' OPERA HOUSE (Jean Jacques, manager): Spencer's Minstrels 12-14 pleased large audiences. Maude Banks, supported by an excellent co., in Through the Breakers 16-18 to capacity. The Westener 19-21.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Cumberland '61 19. Charles Coghlan 24.==MCDONOUGH THEATRE (W. J. Berrie, manager): Dark.==ITEM: Manager Berrie and Assistant Manager J. C. Southmayd are in Lynn, Mass., arranging for the opening of the Lynn Music Hall.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Maynard Stock co. 9-14 presented to a good business Galatea, The Two Orphans, Two Highwaymen, Eccles Girl, East Lynne, and Ruth the Outcast. Faust 24.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Jewett 14; small audience. The Little Minister 19. Under Sealed Orders 26. A Terrible Time 27. Chattanooga Feb. 1.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): The Dawn of Freedom 19; good business. Cumberland '61 20. Bennett and Moulton co. 23-28.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): The Little Minister 20. Graham's Southern Specialty co. 30. Banda Rossa Feb. 10.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Josuha Simpkins 27.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Edwin Maynard co. 23-28.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse H. Baylis, manager): Himmelein's Ideals closed a successful engagement 14. Al. G. Field's Minstrels packed the house 16. Washburn's U. T. C. played two performances 17 to $817.65; the gallery box-office was closed at 7.45 for the evening performance, and 4,001 persons attended during the day. Sousa's Band 20. Lost in New York 21. Vanity Fair 23. Other People's Money 27. Secret Service 28. Julia Marlowe 30.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Hettie Bernard Chase co. opened 5 for five nights to crowded houses; receipts of engagement $1,500; record for repertoire co.'s in this city; performances excellent. Co. left for Havana, Cuba, 11, where they will open for an indefinite engagement, and will then tour the island of Cuba. The Barlow Brothers' Minstrels 10, 11, failed to appear; Keogh's Comedians booked for week 16-21.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Barlow's Minstrels 10; fair performance; good house. James O'Neill 16 in When Greek Meets Greek; S. R. O.; performance excellent. Richards and Pringle's Minstrels 20.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Baldwin-Melville co. opened for a week in The Devil's Web 16 to good house. Roland Reed 21.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Barlow Brothers' Minstrels 12; creditable performance; good house. James O'Neill in Monte Cristo and When Greek Meets Greek 14 pleased two large crowds. Peruchi-Beldeni co. 16-18; performances well received. Repertoire: The Venetian Romance, The Office Boy, A Georgia Cracker, A Kentucky Girl, My Partner, and The Western Judge. Roland Reed in The Woman Hater 19. Secret Service 20, 21. Jack and the Beanstalk 25. Otis Skinner 27, 28. Sousa's Band 30. A Stranger in New York Feb. 1. The Bostonians 3. Devil's Auction 4. Peters Comedy co. 6-11.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. D. Wolffe, manager): Peters Comedy co. 9-14 in A Knotty Affair, My Boys, A Marriage Broker, A Miserable Marraige, An Old Sojer, A Knotty Affair, and A Marriage Broker; receipts, $1,530; crowds turned away every night. The soldiers stationed here are eager for theatricals. The Peters co. received such a cordial reception that Mr. Wolffe has persuaded them to cancel other dates and play 16-18. Roland Reed 20. Eunice Goodrich co. 23-25. A Stranger in New York 26.==AUDITORIUM: Sousa's Band 31.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Andrews Opera co. 9-11 had a successful engagement and gave general satisfaction. Operas presented: Martha, Girofló Girofla, The Bohemian Girl, Cavalleria Rusticana, and The Pirates of Penzance. The Prisoner of Zenda 12 pleased a good house. James O'Neill 17. Secret Service 18. Kelcey-Shannon co. 21. Roland Reed 25. Jack and the Beanstalk 26. Otis Skinner 31.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Myrkle and Harder co. 17, 18, presenting A Little Sinner and My Uncle from India to the largest audiences in the history of the house, over 1,000 paid admissions at each performance; patrons delighted. Engagement will continue 18-21. Side Tracked Feb. 2. Richards and Pringle's Minstrels 4. A Stranger in New York 6. Otis Skinner 11.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Wilbur-Kirwin Opera co. 9-14; performances good; houses packed. Repertoire: The Merry War, Carmen, The Mikado, The Bohemian Girl, The Black Hussar, La Mascotte, Cavalleria Rusticana, The Two Vagabonds, and Boccaccio. Kelcey-Shannon co. 20.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Myrkle and Harder co. 9-14. Plays presented: The Little Sinner, The Hermit's Legacy, The Buckeye Tavern, My Uncle from India, Free at Last, and The Hand of Justice; good performances; best houses of season.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Arnold's Fun Makers 19-21. Side Tracked 28.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Barlow Brothers' Minstrels 11; performance excellent; good house.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): On the Suwanee River 4; fair house; fine performance. Dorothy Morton Opera co. 10, 11; good business and co. Girofló Girofla, Fra Diavolo, and The Beggar Student were sung. Shaft No. 2 20, 21.

ILLINOIS.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knoor, manager): The Hall-Winters co. closed a successful week's engagement 14; general satisfaction. Plays presented: Little Miss Weatherford, My High Hat, A Man of Mystery, Under the Sea, The Telegram, Satan's Football, and A Lucky Number. Haverly's Minstrels 18. The Highwayman 24.==GERMANIA OPERA HOUSE (Philo Arno, manager): Dark.

GALESBURG.—AUDITORIUM (F. E. Barquist, manager): Town Topics 13; light house; fair performance. McFadden's Row of Flats 14; packed house; performance good. A Hired Girl 21. Fabio Romani 23. Money to Burn 25. In Old Kentucky 27. El Capitan 28. The Dazzler 30. Broadway Theatre Opera co. Feb. 1. My Friend from India 3. The Heart of Maryland 4.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): John Dillon in Bartlett's Road to Seltzerville 10 and The Gay Matinee Girl 11, both to fair business. Money to Burn 12, deservedly poor business.==COLISEUM (William Peterson, manager): Chattanooga drew 1,800 people 16, and gave satisfaction. Bryan's Comedians 30-Feb. 4. McSorley's Twins 10.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, managers): Murray and Mack 9, gave best of satisfaction; people turned away. Will play a return date 22. Over the Sea 15; house topheavy; audience pleased; co. closed here. Will reorganize in Chicago. Gillhooley's Reception 17; performance first class; S. R. O. James O'Neill Feb 4.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): John Dillon, with a fair supporting co., 11 in Bartlett's Road to Seltzersville; fair attendance. The Two Macks in Money to Burn gave satisfaction to a small house 14. A Texas Steer 18. The Lost Paradise 17 and Gillhooley's Reception 20 canceled. Fabio Romani 28.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): The Gay Matinee Girl had a good house in spite of rain 12. Robert G. Ingersoll 27. Si Plunkard Feb. 3. Clay Clement 8. The Dazzler 10. What Happened to Jones 22.==ITEM: Mat Smith's

Finnigan's Ball. The Lost Paradise, and Gillhooley's Reception canceled—all going to the wall.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Holden Comedy co., No. 1, presented 9-14: A Crazy Idea, Nobody's Claim, The Denver Express, Roxy the Waif, The Streets of New York, and A Bed of Roses; large audiences. Si Smith Russell in The Hon. John Grigsby to crowded house 16; audience delighted. Haverly's Minstrels 19.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Fabio Romani 12 gave satisfaction to good business. Haverly's Minstrels 15; packed house; fine performance. Neil O'Brien, Arthur Deming, and Billy Rice scored hits. Chattanooga 17; good attendance and performance. Passion Play pictures 20. Forrester's U. T. C. 21.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): At Piney Ridge 15; excellent performance; good business. Charles A. Gardner co. 17; excellent business; audience pleased. Julia Melnotte scored in her German songs. Murray and Mack 22. Walker Whiteside 27.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Money to Burn 11; good house; performance poor. Gillhooley's Reception 19. The Little Minister 25. Cuba's Vow 28. In Old Kentucky 28. The Lost Paradise 14 did not appear.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): John Dillon in Bartlett's Road to Seltzerville 13; small audience; inclement weather; performance excellent. Lewis Morrison 16. 1492 19. Charles A. Gardner 24. Russell Brothers 31.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Schubert Quartette 10; full house. The Gay Matinee Girl 12; fair house; performance fair. The Two Macks in Money to Burn 13 pleased a good house. In Old Kentucky 24. Robert J. Ingersoll 26.

CLINTON.—BENNICK OPERA HOUSE (J. B. Arthur, manager): The Gay Matinee Girl 9; fair business. My Daughter's Husband 14; co. new and not very well up in their parts. Charles A. Gardner co. 25. Fabio Romani 27.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): John L. Sullivan co. 11; good business; audience pleased. At Piney Ridge 13; excellent performance; small business. Town Topics 14; fair performance; medium business.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Haverly's Minstrels 16; packed house; best minstrel co. ever here. Arthur Deming, Billy Rice, the Nichols Sisters, and Bogart and O'Brien scored.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington, and Co. managers): Why Smith Left Home 11; splendid performance; large audience. Hall-Winters co. opened for a week in Little Miss Weatherford 16; attendance good.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): McFadden's Row of Flats 13; good business and performance. A Texas Steer 14; fair business; performance good. Lewis Morrison 19. A Hired Girl 20. Money to Burn 21.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Gillhooley's Reception 11; S. R. O.; performance not up to expectations. Money to Burn 16. Stewart's Georgia Minstrels 18.

DIXON.—OPERA HOUSE (F. A. Truman, manager): A Hired Girl 25. Darkest Russia 30. My Friend from India Feb. 4.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): McFadden's Row of Flats 11 to capacity; clever specialties.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Haverly's Minstrels (return date) 17; packed house; good performance.

LITCHFIELD.—RHODE'S OPERA HOUSE (Hugh A. Snell, manager): Little Lambs 7; good house and performance. Money to Burn 17. My Daughter's Husband 21.

AURORA.—OPERA HOUSE (J. H. Plain, manager): McFadden's Row of Flats 10; large business; satisfaction given.

PANA.—NEW GRAND (Lou Roley, manager): Dark.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Murray Comedy co. 9-14.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Dark.

EFFINGHAM.—AUSTIN OPERA HOUSE (J. H. Curry, manager): My Daughter's Husband 26.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Fadette's Female Orchestra to a large audience 13. The concert was pronounced one of the best ever heard here. Especially deserving of mention are Mabel Waite, soprano, and Miss Chandler, violinist. The Night Owls were greeted by a packed house 14. Yale and St. Claire, Kelly and Adams, Lew H. Carroll, and the Rio Brothers were large contributors to the evening's enjoyment. Natural Gas amused a large audience 16. Steve Jennings' rag time on the piano was excellent. Eddie Girard and Florence Evans were notably good. In Old Kentucky 21. McSorley's Twins 26. Darkest America 28. At Piney Ridge 31. Clay Clement Feb. 1. Shore Acres 4. Garry Owen 6.==ITEMS: John H. Ammons, late of the Dunmore-Cleise Trio, is visiting his father for a few days.—Twenty-five invitations were issued to the annual banquet of the employes of the Grand 12 and not a seat was vacant. The affair was in honor of Manager Kinneman and was very elaborate. After the banquet toasts were responded to by every one at the table. The visitors united in pronouncing it the most enjoyable affair they had attended in many a day, and tendered a vote of thanks to the boys. The banquet was given by Messrs. Wallace, Lennox, Cox, Gargus, Beshore, Fowler, and Adney.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Brothers Byrne in Going to the Races 21.==AUDITORIUM (H. G. Sommers, manager): The Little Dunkardees, a comedy by E. O. Towne, made its third public appearance here 16 to a rather light house. The piece was presented by a co. of average ability, but failed to score a very decided hit. The Air Ship to light business 17, giving fair satisfaction. The Highwayman 20. 1492 24.

EVANSVILLE.—GRAND (King Cobbs, manager): The Bride Elect 11. Hulda Clark was unable to appear. The Lilliputians in The Golden Horseshoe 12 to fair house. In Old Kentucky drew a fair house 16. The Bostonians 23. Creston Clarke (return engagement) 28.==PEOPLE'S (T. J. Graves, manager): A Hired Girl 15; large house; co. capable. Finnigan's Ball 22. The Pulse of Greater New York 29.

ANDERSON.—GRAND OPERA HOUSE (J. H. Disham, manager): Night Owls 12; fair performance; good business. A Night at the Circus 13; performance fair; audience good. War Pictures to fair business 14-16. In Old Kentucky 20. Clay Clement 23.==ITEM: The Elks' Minstrels have been postponed from 18 to 20.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): The Late Mr. Early 15; performance pleasing. Eddie Girard in Natural Gas 14 entertained a good house. The Air Ship 18; laughable comedy; well patronized. A Bachelor's Honeymoon 20. Clay Clement 25. Night Owl 28. At Piney Ridge 30.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): Two Merry Tramps 13; crowded house; poor performance. The Late Mr. Early 18. Darkest America 20. Si Plunkard Feb. 7. Stetson's U. T. C. 14.==MASONIC OPERA HOUSE (Will A. Hough, manager): Cake Walk 11; medium house.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Wilbur Entertainment co. 12 drew a good house. Fadette's Woman's Orchestra 14; packed house; a musical treat. A Night at the Circus 19. Darkest America 21. John Thomas Concert co. 28.

TIPTON.—KLEYLA THEATRE (Ramsey and Foster, managers): A Night at the Circus 12; good co. Parisian Pleasure Party 16-18, presenting The Lost Paradise and True Irish Hearts; fair business; audiences pleased. Warscope 1. The Pulse of Greater New York 8. Si Plunkard 21.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): A Night at the Circus 11; large house; fair performance. Night Owls pleased a large house 13. Parisian Pleasure Club failed to appear. A Turkish Bath 23. Darkest America 27. A Bachelor's Honeymoon 28.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Van Dyke and Eaton co. opened for a week in A Noble Outcast 16 to S. R. O.; co. and performance good. A Turkish Bath 25.==ITEM: Manager Todd has put in a balcony to accommodate his patrons. It will seat 200 people.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. H. Wysor, manager): Aubrey's Dramatic co. 9-11 in The Land of the Living, Dangers of a Great City, and My Uncle from India. Natural Gas 17. In Old Kentucky 19.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A Hired Girl to S. R. O. 9; satisfactory performance. Cuba's Vow before a fair audience 14. Tom Edson, The Electrician 21. The Gay Matinee Girl 28. Darkest America Feb. 2.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Canadian Jubilee Singers 16; fair house and satisfaction. A Night at the Circus 23. Lyric Ladies' Orchestra 26. A Turkish Bath Feb. 2. The Little Dunkardees 17.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The Bride-Elect 10. A Hired Girl amused a good house 12. Cuba's Vow 13; light business. The Gay Matinee Girl 14 failed to please a small house.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Two Merry Tramps 14; fair business. Sadie Raymond in The Missouri Girl 16; good house; pleased audience. A Turkish Bath 20.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Blondell and Fennessey co. in A Cheerful Idiot, A Jay on Broadway, and The Katzenjammer Kids 16-18; performance good. Darkest America 24.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Fadette's Ladies' Orchestra to large and pleased audience 18. A Bachelor's Honeymoon 23. John Thomas Concert co. 28.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): A Night at the Circus 16; good business; satisfaction given. Clark-Hazleton co. 23-28. Clay Clement Feb. 2.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): A Night at the Circus drew a fair house 17; performance satisfactory. A Texas Steer 21. Darkest America 23.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Cuba's Vow 8 failed to appear. Clarke-Hazelton co. 30-Feb. 4. Garry Owen 8. Stetson's U. T. C. 15.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Frantz Art Tours 17; small house; pictures excellent. Shanty Town 20. A Turkish Bath 24. Stetson's U. T. C. Feb. 10.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): A Hired Girl filled the house 14. The Gay Matinee Girl 24. Hall-Winters co. 23-28 canceled.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): The Late Mr. Early 17; fair and pleased audience. Parisian Pleasure Party Feb. 6-8.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Si Plunkard 28. Charles King Dramatic co. Feb. 20-25.

DECATUR.—BOESSE'S OPERA HOUSE (J. W. Boesse, manager): Ladelle, magician, 26. Garry Owen Feb. 1. Stetson's U. T. C. 6.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): City Sports 13, 14; good performance; largest houses in history of house.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Dark.==CARLISLE HALL (Carlisle Brothers, managers): Dark.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Maloney's Wedding 14 canceled. Tom Edson in Electrician 16.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): A Bachelor's Honeymoon 19. A Night at the Circus 28. J. E. Toole 23 canceled.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): A Texas Steer 20. Chattanooga 21.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): A Night at the Circus 26.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Rose Stillman co. 9-14 in The Parisian Princess, Jane, Nance Oldfield, The Guardian, American Abroad, The Country Girl, and Mavourneen to fair business. Si Perkins 17. Beach and Bowers' Minstrels 19.

SOUTH MCALESTER.—CAPITAL OPERA HOUSE: (M. S. Montgomery, manager): Si Perkins 9; performance satisfactory. Griffith, hypnotist, 10-14; performances excellent; full houses.

LEHIGH.—BIJOU (Boone Williams, manager): Gorton's Minstrels Feb. 8.

IOWA.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Chattanooga 10 gave satisfaction to a fair sized audience. John L. Sullivan co. 12; topheavy house; specialties meritorious. At Piney Ridge 14 was deserving of better patronage than it had; creditable performance. Town Topics 15 pleased a good-sized house. Blatchford Kavanaugh Concert co. 18. El Capitan 20. A Hired Girl 22.==ITEM: The funeral of Alice Conwell, sister of Bob Conwell, the buck and wing dancer, took place on 12. There were a number of floral tributes, and interment was at Calvary Cemetery, Rock Island.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Sowing the Wind 13. A Stranger in New York 14; packed house. At Gay Coney Island 16 pleased a good house. Holden Comedy co. 17-21. Cameron co. 23. Side Tracked 25. Tim Murphy (return engagement) 26. The Heart of Maryland 28.==ITEM: A series of Winter Sunday afternoon concerts by Reed's 4th Regiment Band has been inaugurated by Manager Beall. They promise to become very popular.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Chattanooga to a large house 9; general satisfaction. World, Garnella and Mack in Town Topics 11; fair sized audience. The best comedy seen here this season was Broadhurst's Why Smith Left Home, presented before a large audience 12. Lewis Morrison 23.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): 1492 drew an overflowing house 16; co. and performance not up to the standard of previous presentations. Lewis Morrison in Faust 21. Money to Burn 24. El Capitan 26. Walker Whiteside 28.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): William Owen co. (return date) 14 in Hamlet; good business; general satisfaction, even to the top house.==STEYER'S OPERA HOUSE (George Higgins, manager): House entertainment 11; large and pleased audience.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): At Piney Ridge drew a large and enthusiastic audience 11. At Gay Coney Island to small but pleased house 12. John L. Sullivan co. 13; topheavy house. El Capitan 21.==ITEM: The local Elks will entertain Tim Murphy's co. 28.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): At Gay Coney Island 13 gave staisfaction to large audience. Blanchford-Kavanah co. 16 to S. R. O. Town Topics 19. El Capitan 23. The Dazzler 26. William Owen co. 30-Feb. 1.

BOONE.—PHIPPS' OPERA HOUSE (Ben Wiley, manager): Griffith, hypnotist (return engagement) 11-13. Town Topics 20.==ITEM: Before the beginning of another theatrical season Boone will have a new theatre with a seating capacity of from 1,000 to 1,200.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Edward P. Elliott, impersonator, 13 to packed house. E. A. Kimball, lecturer, 17. El Capitan 19. A Hired Girl 24. Fadette's Woman's Orchestra 25. Star Specialty co. 26, 27.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): At Piney Ridge 12 gave satisfaction to a large audience. Walker Whiteside 26. William Owen co. Feb. 2-4 canceled.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): At Gay Coney Island 10; large audience; performance excellent. 1492 14; good business; satisfactory performance.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Sowing the Wind 12. Why Smith Left Home 15; good business; splendid performance.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): At Piney Ridge 10; S. R. O.; best of satisfaction. Murray and Mack 18 failed to appear.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Dark.==ITEM: Walter E. Miner, of this city, has written a melodrama, in which he expects to appear next season.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): A Texas Steer 10; good business; satisfactory performance. El Capitan 25.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Sowing the Wind 14. Town Topics 23.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): John Dillon Feb. 1.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): A Trip to Coon Town 24. Irving-French co. 26-28.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local-manager): A Stranger in New York to S. R. O. 10. Harry Gilfoil and Anna Boyd were assisted by a bevy of pretty, rollicking girls, the best of whom were Margaret Fitzpatrick, Agnes Paul, Florence Wickes, Etta Gilroy, Louise De Wolf, and Margaret Ashton. Under the Red Robe 11. Metropolitan Comedy co. 16. Why Smith Left Home 19. Sowing the Wind 20. Scalchi Concert co. 21. Alone in Greater New York 23. The Heart of Maryland 24. The Pay Train 25. A Bachelor's Honeymoon 26. Town Topics 28.

THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Under the Red Robe was presented under difficulties 13. By some mistake the trunks containing the costumes of the co. miscarried and costumes had to be improvised. Frank McGlynn as Richelieu wore a red table cloth. Frances Gaunt as Rene de Cocheforet appeared in a street gown, and the remainder of the co. donned costumes procured from a local costumer. Stater Dramatic co. 9-14 in Our Irish-American Cousin, A Fatal Step, An Irish Detective, A Noble Outcast, and The Temptation of Money.

PARSONS.—EDWARDS' OPERA HOUSE (O. P. M. Wiley, manager): The Merrie Belle Opera co. 13; large house; performance fair. Jack Potts Comedy co. opened for a week 16 in Mul's Sacrifice; crowded house. Our Strategist, 'Twixt Love and Duty, The Crystal Cross, Struck Gas, and Sweet Lavender are the other bills. Alone in Greater New York 26. Scalchi Concert co. Feb. 1. Town Topics 4.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Hoyt's Comedy co. 9-14 in A Shadowed Life, A Midnight Frolic, Dixie Land, La Belle Marie, A Texas Steer, East Lynne, and Pink Mask; good business; performances fair. The White Squadron 18. Scalchi Concert co. 23. Alone in Greater New York 24.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Side Tracked to big business 11; house pleased. Alexander Black's picture play, Miss Jerry, entertained a fair house 12. The White Squadron 16. Scalchi Concert co. 24. Vernon, hypnotist, 30-Feb. 4. Chase-Lister co. 6-11.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Heart of Maryland 23. Alone in Greater New York 25. My Friend from India 28. McLean-Tyler-Hanford co. Feb. 1. Scalchi Concert co. 2. Town Topics 7. The Prisoner of Zenda 10. Walker Whiteside 13.

ATCHISON.—THEATRE (John Seaton, manager): Ferris, Comedians to full houses 9-14, presenting On the Ohio, Fortune's Fool, Greased Lightning, In Cuba, and Rogues and Richer. Why Smith Left Home 17.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Pulse of Greater New York 10; good business; co. fair. Stater Dramatic co. in Our Irish-American Cousin 13; full house; co. fair. Rose Stillman co. 23-25.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Dark.==NORMAL HALL: Miss Jerry, Alexander Black's picture play, 13; crowded house; highly appreciated.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Local minstrels 17; performance fair; good business. Under the Dome Feb. 1. The Heart of Chicago 8.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Ottumwa Male Quartette 11; packed house; satisfaction given.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Pulse of Greater New York 13; small house; rainy night. Merrie Belle Opera co. 16-18.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Chase-Lister co. 23-28. Old Farmer Hopkins Feb. 23.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): The Pulse of Greater New York 11; good house; co. first class.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): Dark.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Dark.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): Dark.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): Clay Clement in A Southern Gentleman 10 pleased the largest audience of the season. The Mayor and City Council attended in a body at the special invitation of Mr. Clement and Manager Heffner. Dangers of a Great City, by Oliver North, 16.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Walker Whiteside in The Red Cockade 18; satisfactory performance; large audience. Si Plunkard 25.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Purkiss Dramatic co. 16-18 in The Unknown, A Noble Outcast, and For a Million; fair houses; co. poor.

ASHLAND.—THEATRE (W. Meinhart, manager): A Jolly Lot 19. 'Boston Ladies' Symphony Orchestra 25. Uncle Josh Spruceby Feb. 4.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): J. C. Lewis as Si Plunkard 14; full house pleased.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Si Plunkard 24. Darkest America Feb. 7.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, managers): Walker Whiteside in The Red Cockade 17; small but appreciative audience.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): Uncle Josh (local) 16; performance good; S. R. O. Mystic Midgets 19, 20.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Dark.

PULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Cooper's Circus 14-16; light business; good show. Schuman's Concert co. 19.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Beach and Bowers' Minstrels 12 were enjoyed by fair house. Klimt-Hearn co. 16-21. Sowing the Wind 23. A Breezy Time 26. Murray and Mack 27. Cyrene 28, 29. The Prisoner of Zenda Feb. 1. Charles King co. 2-5.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Huget, manager): Gorton's Minstrels 30.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Pitman Comedy co. 9-14 to good business. Denman Thompson in The Old Homestead 16, 17 to capacity. Robinson Opera co. 23-28.==PORTLAND THEATRE (M. J. Garrity, manager): McGinty the Sport 13, 14; good business. The Sleeping City 15-18; fair attendance. De Rue Brothers Vaudeville co. 19-21. Spears Comedy co. 23-28.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Spears Comedy co. opened for a week 16 to good business. Repertoire: A Hero in Rags, Passion's Slave, The Bosom Friend of Bowser, The Red Cross Nurse, A True Blue Yankee Girl, and Slaves of Russia. Elroy's Stock co. 23-28. Katherine Rober co. Feb. 6-11.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Spear's Comedy co. 9-14; fair business. Plays presented: A Red Cross Nurse, A Hero in Rags, A True Blue Yankee Girl, Passion's Slave, The Bosom Friend of Bowser, and The Senator's Daughter. Katherine Rober co. 30-Feb. 4.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Robinson Opera co. 9-14 had fair business, presenting Said Pasha, Fra Diavolo, The Chimes of Normandy, Giroflé-Girofla, The Mikado, La Mascotte, Olivette, and Pinafore. Will continue 16-21. John Drew 28. Banda Rossa Feb. 3.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): French Folly co., billed for 16, failed to appear. Field's Minstrels Feb. 9. Robinson Opera co. 13-18. Joshua Simpkins 20.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Dark.

MARYLAND

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Maud Hillman opened a week's engagement to a full house 16. Repertoire: Charity Bess, Special Delivery, The Broker's Daughter, Lights and Shadows, Among the Pines, Lady Audley's Secret, and The Clipper.==ROSE OPERA HOUSE (F. A. Heard, manager): Old Virginia Minstrels (local) pleased a fair house 14.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): Joshua Simpkins 11; performance fair; good house. Clara Morris canceled 17. Maud Hillman co. 23-28.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Washburn's Minstrels did big business 13, 14. Graham's Southern Specialty co. drew a large audience 16. The Ivy Leaf had fair patronage 18. Della Fox canceled 21. Bennett-Moulton co. 23-Feb. 4. Advertised repertoire: Darkest Russia, A Daughter of the South, Bonnie Scotland, My Partner, Our Boys at Santiago, McKenna's Flirtation, The Buckeye Tavern, The Red Cross Nurse, Mr. Barnes of New York, Ten Nights in a Bar Room, and For Cuba's Cause. Richelieu (local) Feb. 6. Banda Rossa 7. The Mikado (local) 10. Corse Payton's Stock co. 13-18.==ITEM: The Redpath Grand Concert co. gave an enjoyable concert in Odd Fellows' Hall 19.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Modjeska in Mary Stuart thrilled a large concourse of people 13. Stuart Robson, with the best supporting co. he has ever brought here, gave his bright new play, The Meddler, 14 to large house. Cumberland '61 17. On and Off 20. The Royal Box 21. The Telephone Girl 23. Al. Field's Minstrels 25. The Old Homestead 28. Banda Rossa 30. John Drew 31.==ITEM: The Springfield Entertainment Course, one of a series conducted in several cities, has been discontinued, as Manager George W. Britt found he was losing money.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Yankee Doodle Dandy 14; good houses. Boston Ideal Stock co. 14-21; large and pleased audiences. Plays presented: A Social Outlaw, Our Boys, The Great Randolph Mystery, Lady Audley's Secret, The Messenger from Jarvis Section, The Stars and Stripes Forever, The Cricket on the Hearth, The People's Lawyer, The Inquisitive Darky, and The Guv'nor. Graham's Southern Specialty co. 23-25.==NEW MUSIC HALL (W. H. Boody, manager): Local minstrels 19; pleasing entertainment; large house. The Sleeping City 20, 21. McDoodle's Flats 26-28.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Graham's Southern Specialty co. began its tour in this city, giving two performances to pleased audiences 14. Mr. and Mrs. Tom McIntosh, Sam and Carrie Lucas, Wesley and Corinne Norris, Brandow and Finley, Mlle. Perkins, Little Siren, and J. Cristian are the principals of the co. Tom McIntosh made a big hit. Katherine Rober opened for a week in The Great Diamond Robbery to S. R. O. 16. The star and her support did good work, and were received enthusiastically. Banda Rossa 31. The Telephone Girl Feb. 4.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Bennett and Moulton co. began the second week of their engagement 16, adding Mr. Barnes of New York, Fighting for Cuba's Cause, and The Chimney Corner to the repertoire of the first week, which they repeated. The co. give good satisfaction and are playing to fair business. The Ivy Leaf 25-28. Boston Ideal Stock co. 30-Feb. 4.==RICH'S THEATRE (A. E. Rich, manager): Harry Rogers 12-14 in A Terrible Time to rather small business. Bruns and Nina's Vaudeville co. 23-25.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Under Sealed Orders to a fair house 13; co. good. Waite's Comedy co. opened for two weeks 16 to a packed house. Repertoire for the first week: Counselor O'Flynn, Uncle Sam's Visit to Cuba, Check, Mr. Byall of Texas, Casey's Troubles, The Black Flag, The Sultan's Daughter, The Dumb Witness, Driven from Home, and Young America.

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Abroad.==NEW THEATRE (C. H. Prouty, manager): A Terrible Time 12-18 failed to appear.

WORCESTER.—THEATRE (James F. Rock, manager): Charles Coghlan in The Royal Box drew a large audience 17. Yankee Doodle Dandy dazzled a numerous array of gilded youths on its return visit 18. Under Sealed Orders 23-25. John Drew 26. Denman Thompson 27. Waite Comedy co. 30-Feb. 4.==LATHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Girl I Left Behind Me 16-21. New England Opera co. 23-28.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Wilbur Opera co. 30-Feb. 4.==WILSON OPERA HOUSE (W. P. Meade, manager): Minnie Lester co week 23-28. Cumberland '61 21, in which was Thomas McLarney, a North Adams boy, was greeted by a large audience, but the work of the co. was far below the standard.==ITEM: A short reception was tendered Mr. McLarney and his wife, Maude Dudley, here.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): At the French Ball, with Fanny Rice and a good supporting co., 13; big business: performance gave satisfaction. Although the Burrill Comedy co. are strangers here they were greeted by a good-sized audience 16, when they opened a week's engagement. Infatuation was the opening bill.

LYNN.—THEATRE (Dodge and Harrison, managers): Under Sealed Orders 14; good entertainment; good business. The Ivy Leaf 16 pleased fair business. Yankee Doodle Dandy 17; crowded house. Walter Jones and Louise Wesley scored. Denman Thompson in The Old Homestead 19; performance good; S. R. O. Tom Sharkey co. 21.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Waite's Comedy co closed a week's engagement to crowded house 14. Katherine Rober co. 23-25 in The Deacon's Daughter, She Couldn't Marry Three, The Great Diamond Robbery, The Great Clemenceau Case, The Little Rebel, and The Bachelor's Three Twins.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Elroy's Stock co. 16-21; good business and co. Repertoire: The White Squadron, The Land of the Midnight Sun, The Police Patrol, The Midnight Alarm, the District Fair, Shea, and The Stars and Stripes.

LEOMINSTER.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Yankee Doodle Dandy 13; good business. Walter Jones and Louis Wesley proved very entertaining. The Little Minister 17. The Old Homestead 26.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Fanny Rice in At the French Ball 14 delighted a small house. Yankee Doodle Dandy 21. The Old Homestead 24. Northampton Band 26. Della Fox 28.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): O'Hooligan's Wedding 16; good house. Billy Barry, Jr., Harry West, and Laura Cooper made hits. The Little Minister 23. Banda Rossa 27.

TAUNTON.—THEATRE (R. A. Harrington, manager): Gayest Manhattan 13; small house. Washburn's Minstrels 16, 17; big business; first-class performance.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): The Little Minister 14. The Ivy Leaf pleased a good house 17.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Washburn's Minstrels 23.==TOWN HALL: Minstrels by Co. M, 6th M. V., 19.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): The Little Minister 18. Denman Thompson 25.

GLOUCESTER.—CITY HALL (Lothrop and Touman, managers): Burrill Comedy co. 30-Feb. 4.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager) Broadway Theatre Opera co. made its initial bow before a local audience 13, and was a welcome visitor, for it is a long time since we have had as good an operatic production as that of The Highwayman. It was sung capably by Camille D'Arville, Maud Williams, Reginald Roberts, and clever associates. The comedy element was most amusingly cared for by Nellie Braggins and George O'Donnell, the Foxy Quiller of the latter being especially good. The local Lodge of Elks gave the best amateur minstrel performance ever seen here 13. Over $600 was cleared, and they deserved every cent of it. The Dacoma Family assisted them and made a great hit. Byrne Brothers 20. Stuart Robson 27. Shore Acres 28.==GRAND (O. Stair, manager): On Land and Sea filled the house 12-14. The scenic part of the programme was most clever, and a number of specialties were introduced with good effect. John E. Dvorak is an actor of merit, and with proper support would give a very interesting portrayal of Dr. Jekyll and Mr. Hyde. However, his cleverness is dimmed by poor support, and rather disappointed audiences attended 16-18. At Piney Ridge 19-21.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Brothers Bryne in Going to the Races 16; good business; giving satisfaction. The Sunshine of Paradise Alley 18; fair business; satisfaction given. Shore Acres 23. What Happened to Jones 26. Marks Brothers' co. 30-Feb. 10.==ITEM: Harry Hardy, representing Shore Acres, an old friend of your correspondent, spent a very pleasant day with him 17.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Natural Gas to fair house 12. The Sunshine of Paradise Alley to a fair and pleased house 14. The Highwayman to big business 16. The co., headed by Camille D'Arville, won much praise. Going to the Races 18. Robert B. Mantell in A Secret Warrant 21.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Highwayman 12 gave satisfaction to a packed house. The Sunshine of Paradise Alley 16 pleased a topheavy house. Brothers Bryne in Going to the Races 17; S. R. O.; fair performance.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Human Hearts 12; light house; co. suffering with grip; leading lady fainted during the first act. Forrest's U. T. C. 14; crowded house; good co. 1492 25. Shore Acres 30.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Sunshine of Paradise Alley drew a fair house 12. The Highwayman 14; large audience; splendid attraction. The Passion Play 20, 21. Shore Acres 27.

COLDWATER.—TIBBITT OPERA HOUSE (John T. Jackson, manager): Kline's cinematographe turned people away 14. A Boy Wanted 16 canceled. Waverly's Minstrels 19 changed date. An Enemy to the King 23. Robert B. Mantell Feb. 2.

MANISTEE.—THE GRAND (Edward Johnson, manager): Boone, hypnotist, 12, 13; poor business.==UNION HALL: John R. Clark, lecturer, 13; large house pleased.

JACKSON.—THE ATHENÆUM (H. J. Porter, manager): Edward Girard in Natural Gas 13 to large house. Mid-Winter Circus (local) 16-18 to fair business. Robert B. Mantell 21.

OGWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lecaie, manager): At Piney Ridge 18. What Happened to Jones Feb. 4.

MUSKEGON.—OPERA HOUSE (H. F. Greundler, manager): The Sunshine of Paradise Alley 11; crowded house. At Piney Ridge 23.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liesmer, manager): The Sunshine of Paradise Alley 17; light business; co weak.

OWOSSO.—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): Dark.

SAULT STE. MARIE.—SOO OPERA HOUSE (H Booker, manager): Eli Perkins 3.

MINNESOTA.

WINONA.—OPERA HOUSE (M. D. Field, manager): Remember the Maine to topheavy house 13; average performance. El Capitan 17. A Stranger in New York 23. The Highwayman 27. Gayest Manhattan 30. Haverley's Minstrels 31.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Black Patti's Troubadours 11; crowded house; every one pleased. Remember the Maine 21. A Parlor Match Feb. 2. Hogan's Alley 10.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): El Capitan to capacity 16; audience delighted; receipts $587. The co., either numerically or in elaborateness of costumes and scenery, never has been equaled in this city.

ST. CLOUD.—DAVIDSON OPERA HOUSE (P. T. Davidson, manager): 1492 to a good house 13. Remember the Maine was appreciated by a fair audience 16.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Remember the Maine 11; good business; performance satisfactory. William Owen co Feb. 9. Will Carleton 20.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Remember the Maine 14; fair business.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Emma Warren co. Dec. 26-30 in The Three Hats, Michael Strogoff, East Lynne, A Pair of Lunatics, and A Happy Pair; light business; poor co. Cyrene 3, 4; fair business. Creston Clarke and Adelaide Prince 7 to packed houses in David Garrick and The Ragged Cavalier; audiences delighted. Edwin Rostell 13, 14 in Richelieu, Hamlet, and Othello to poor business; support fair. Georgia Minstrels 19 to capacity. Miss Francis of Yale 24.

CANTON.—OPERA HOUSE (Mont Priestley, manager): Edwin Rostell in Richelieu and Othello 9, 10; fair attendance; performance excellent. Uncle Josh Spruceby received applause from a good house 12. Louise Brehaney Concert co. 13; large and appreciative audience.

VICKSBURG.—ARMORY OPERA HOUSE (T. M. Searles, manager): Louise Brehaney Concert co. 10; fair and appreciative audience. Edwin Rostell '11, 12 in Richelieu, Hamlet, and Othello; fair houses; support very good. Frederic Bryton in Forgiven 14; fair audience.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): Richards and Pringle's Minstrels to good business 11. Louise Brehaney Concert co. to delighted audience 14. Edwin Rostell 16, 17.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): Richards and Pringle's Minstrels 12; good business. Louise Brehaney Concert co. 18. Andrews Opera co. 19-21. James O'Neill 31.

McCOMB CITY.—NEW OPERA HOUSE (W. R. Caston, manager): Louise Brehaney Concert co. 12 pleased a small house. Miss Francis of Yale 24 canceled.

GREENVILLE.—MARCH'S OPERA HOUSE (Frederic Bryton 16 in Forgiven; fair house; satisfaction given.

MISSOURI.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Redmond Dramatic co. 9-14 presented Side by Side, Davy Crockett, The Sailor, The Cashier, and The Lost Paradise. Guy Novelty co. 23-28 disbanded at Louisiana, Mo., 14. The Pulse of Greater New York 30. Robert J. Burdette Feb. 2. Human Hearts 6.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Merrie Bell Opera co. 9, 10 in La Mascotte and Olivette; fair business; co. weak. The Pulse of Greater New York 14; large and pleased audience. Murray and Mack in Finnigan's Ball 15; S. R. O.; best of satisfaction. Nashville Students 19. Hopkins' Trans-Oceanics 23. Sowing the Wind 24.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Edgar P. Elliott, impersonator, in A Gilded Fool 16 delighted a packed house. Wallace Bruce, lecturer, 18. The Pulse of Greater New York 20. She Stoops to Conquer (local) 21.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): That Girl 10; business light; fair performance. What Happened to Smith 14; S. R. O.; good performance.==ITEM: Ben P. Warner, proprietor of What Happened to Smith, closed his co. here 14 and will reorganize at Quincy, Ill.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): John Thomas Concert co. 16; good patronage; performance pleased. Merrie Bell Opera co. 21.

SPRINGFIELD.—BALDWIN THEATRE (Charles E. Brooks, manager): Under the Red Robe 23. My Friend from India 27. Ferris Comedians 30-Feb. 4.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): A. A. Farland, banjoist, 12; fair house; every one pleased. Frederic Bryton 20.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Town Topics to fair business 10. A Texas Steer 12; good business. The Paiges 16-21.

MACON.—BLERSE THEATRE (C. W. Geiselman, manager): Dark.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Dark.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Gayest Manhattan to crowded houses 9-11; well received. Ole Olson to good houses 12-14; performances fair. Hogan's Alley 16-18. Black Patti's Troubadours 19-22. A Parlor Match 23-25. Harry Corson Clarke 26-28. Remember the Maine 29-31.==UNION FAMILY THEATRE (Dick P. Sutton, manager; W. H. Weaver, business-manager): R. E. French Theatre co. to good houses in A Fair Rebel 9-15. Dad's Girl by same co. 16-22. The co. is strong and the specialties introduced very good, especially the songs and cake walks of Moran and McClellan. McPhee's Big co. 30-Feb. 5. A Bunch of Keys 6-13.==ITEMS: W. A. Clark, the multi-millionaire of this city, has been for some time making arrangements for the erection on Park, Main, and Galena Streets of a great arcade building, work upon which will commence May 1. It has recently been reliably stated that the plans contemplate a magnificent theatre, of proportions and style unequaled in the West.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Black Patti's Troubadours 16; S. R. O.; best audience in the annals of the house; performance good. Ole Olson 20. Hogan's Alley 25. Remember the Maine 28.==ITEM: A lodge of Elks is to be established 21. After the initiation ceremonies a large banquet will be given.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Belle Archer in A Contented Woman 8 delighted a good audience. Ole Olson 10 to a small house. Hogan's Alley pleased a large house 14. Blow for Blow (local) 17. A Parlor Match 20. Black Patti's Troubadours 24.

HELENA.—MING'S OPERA HOUSE (Eugene T. Wilson, manager): Gayest Manhattan 12; S. R. O.; receipts, $632; performance excellent. Black Patti's Troubadours 17. Scalchi Concert co. 20. A Parlor Match 26. What Happened to Jones 30, 31. The Man from Mexico Feb. 7.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Black Patti's Troubadours 14; large house; excellent performance. Remember the Maine 27.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Black Patti's Troubadours 13; large and pleased audience. Remember the Maine 28. Sanford Dodge 27.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): Under the Red Robe 10. A Stranger in New York 11; good house; audience pleased. Philharmonic Orchestra 23. The Heart of Maryland 27. Lewis Morrison 30. Mistakes Will Happen Feb 2 John L. Sullivan co 4. Melbourne MacDowell and Blanche Wesih 7, 8.==THE FUNKE (F. C. Zehrung, manager): Holden Comedy co. week 9 to good houses, presenting Escaped from the Law, The Last Stroke, The War of Wealth, Captain Hearne, U. S. A., Alabama, and Monte Cristo. A Trip to Coontown 16, 17; good houses; pleased audiences. At Gay Coney Island 19.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Casino Theatre co. 2-7; fair business and performances. Plays presented: Destiny, A True Irish-American, The Stars and Stripes Forever, Uncle Josh, Rip Van Winkle, and The French Ball. The Span of Life 16 canceled. Cole and Johnson in A Trip to Coontown to good business 10; excellent performance. Darkest Russia 16; satisfactory performance; good business. Lewis Morrison 2.==ITEMS: Juvia Roan left A Trip to Coontown at Denver, returning to her home in California.—L. E. Beach left Casino Theatre co. in this city.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Scalchi Concert co. 11 in an introductory concert programme followed by the fourth act of Il Trovatore, gave decidedly the best musical entertainment ever presented in this city; attendance good. A Trip to Coontown 18. Sowing the Wind 19. A Bachelor's Honeymoon 27.==AUDITORIUM (G. L. Platt, manager): Dark.

FREMONT.—LOVE OPERA HOUSE (M. M. Irwin, manager): Holden Comedy co No 2 acceptably presented Over the Sea to fair business 16. Tim Murphy 20. The Royal Hussar 23. Dorothy Morton Opera co. 26. Darkest Russia 28.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Cole and Johnston in A Trip to Coontown 11 to fair business; good performance. Tim Murphy 21. Lewis Morrison 31. Cameron co. Feb. 4. Daniel Sully 8.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Uncle Josh Spruceby canceled. Darkest Russia 17. Dorothy Morton Opera co 31.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): The quarantine has been raised. At Gay Coney Island 18. The Span of Life 21.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Old Farmer Hopkins 14; good business; pleased audience.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Dark.

NEVADA.

RENO.—MCKISSICK'S OPERA HOUSE (Ed Piper, manager): Under the Dome 13; fair business; performance excellent. Daniel Sully 16.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Daniel Sully in Uncle Rob 13; full house; delighted audience.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Ed Piper, manager): Daniel Sully in Uncle Bob 14; excellent performance; good business.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Old Homestead 20. The Sleeping City 24.==ITEM: With a State Legislature of nearly 400 members in session from Monday till Friday each week and a cultured class of playgoers always ready to patronize a really first-class attraction, it would seem to be to the advantage of managers to put in more dates here at this season. The attractions thus far have been, as a rule, of a rather inferior order.

CLAREMONT.—OPERA HOUSE (Harry Eaton, manager): Edwin Maynard and Sara MacDonald 16-21 gave satisfaction to fair audiences. Repertoire: Pygmalion and Galatea, Eccles Girls, East Lynne, The Two Highwaymen, Ruth the Outcast, Pink Dominoes, and The Two Orphans. General John B. Jordan 25.

MANCHESTER.—OPERA HOUSE (R. W. Harrington, manager): Denman Thompson in The Old Homestead 18 to S. R. O. Bobby Shaftoe (local) 24, 25.==PARK THEATRE (Ormsby A. Court, manager): McDoodle's Flats 23-25.

NASHUA.—THEATRE (A. H. Davis, manager): Frankie Carpenter co in Pawn Ticket 210, The Strange Adventures of Miss Brown, The Little Ferret, Struck Gas, and The Shaughraun to good business 8-14. Pitman Comedy co. 23-28.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Joshua Simpkins Feb 7.==FOLSOM OPERA HOUSE (W. B. Lowe, manager): Dark.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Dark.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Dark.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenqui, manager): The White Heather 16-21. The French Maid 23-28. The Turtle 30-Feb. 4.==JACOBS' THEATRE (M. Jacobs, manager; George W. Jacobs, representative): What Happened to Jones 16-21. Co. by George C. Boniface, Jr., Gerald Griffin, and Frances Drake is excellent. Opened to a light house. On the Wabash 23-28.==COLUMBIA THEATRE (M. J. Jacobs, manager): The stock co. presented Under the City Lamps 16-21; opening to capacity; pleasing performances. The Crust of Society 23-28. All the Comforts of Home 30 Feb 4.==KRUEGER AUDITORIUM: Sousa and his famous band entertained a big house 16.==ITEMS: Waldmann's New Theatre will be devoted next season to high-class vaudeville, musical comedy, and farce. Burlesque cos. will not be booked.—Business 9-16 resulted as follows: Newark: Hotel Topsy Turvy, light; Jacobs', A Hot Old Time, good; Waldmann's New Theatre, Hyde's Comedians, big; Waldmann's Opera House, American Burlesquers, very good; Columbia, stock, The New South, profitable.

C. Z. KENT

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Field's Minstrels 14 gave the best performance seen here in a long time; business large. Waite's Stock co. 16 for a week, giving satisfaction to large audiences. Repertoire: The Lady of Lyons, East Lynne, The Country Politician, A Boy from Boston, London by Night, An American in Ireland, A Dangerous Woman, The Power of Love, The Gipsy Queen, and The Flag of Freedom. U. T. C. 26. The Last Chapter 27. The Evil Eye (return date) 30. Julia Marlowe 31. A Guilty Mother Feb. 4. Hotel Topsy Turvy 7. Henry Miller 8.==BIJOU THEATRE (M. Quinn, manager): Louis De Leon's Variety co. 14-19; fair business.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): For the benefit of the Record Ambulance Fund. Modjeska presented Mary Stuart 14; co. and performance excellent; big business. Record Ambulance Series No. 2, Julia Marlowe in The Countess Valeska 4. Jefferson Comedy co. 21.==COLUMBUS THEATRE (John T. Platt, manager): Biograph 9.==ITEMS: Manager Kingsley is seriously ill.—Burton Holmes will deliver a course of lectures at Music Hall on Thursdays during February.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): On account of extensive repairs to the steam heating apparatus of this house Colonel Morton has been compelled to cancel a number of attractions. The alterations will be completed the latter part of the month.==LYCEUM THEATRE (W. M. Drake, manager): Field's Minstrels to a good-sized house 17; performance excellent. Alma Chester co. 23-28.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): A Jay in New York (return date) 11; full house; fine performance. Alma Chester co. opened for a week 16 in Herminie, or the Cross of Gold to S. R. O. At Fort Bliss 17 to S. R. O. Plays rest of week: The Wages of Sin, At the Picket Line, Denise, Nevada, and A Cuban Patriot.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Gettysburg 16-18; fair audiences and co. Mildred's Novelty co. 19-21 in vaudeville to fair attendance; co pleased. The Heart of Chicago 23-25.==EDEN THEATRE (H. E. Toovey, manager): Mason and Downs' U. T. C. 16-21; good houses; co. pleased. Himmelsin's Ideals 23-25.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Lost in New York 17; good house; performance first class.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Dark.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pettinger, manager): Alba Heywood 11 to appreciative audience. Coon Hollow 19. South Before the War 31.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Waite's Opera co. to big business 16-18, giving satisfaction, in The Chimes of Normandy, Fra Diavolo, Paul Jones, La Mascotte, The Bohemian Girl, Maritana, The Two Vagabonds, The Mikado, Pinafore, Cavalleria Rusticana, and Said Pasha. Marie Laurens, Mayme Taylor, Claude Amadon, and Frank Wooley were well received. Miles Stock co. 23-28.==GLOBE THEATRE (E. L. Johnson, manager): Dark 16-21. Frank M. and John B. Wills 23-25.==ITEMS: Manager Johnson is arranging for elaborate improvements at the Globe. The stage will be enlarged and other alterations made back of the footlights.—Richard Le Fever, of this city, has returned from England, where he was in advance of Barnum's Circus. He will occupy a similar position with Buffalo Bill's Wild West the coming season. The staff will report in New York March 11.—J. Lervia, of Waverly, joined the Johnson Stock co. here 14.—J. S. Hoffman's Stock co. will open at Troy, Pa., 23, producing My Uncle from India.—Harry Clapham, Jr., has retired from the executive staff of the Johnson Stock co.—Mr. and Mrs. J. R. Stuart, formerly of the Durkin Stock co., joined the Johnson Stock co. here 14.—The cases brought by John G. Nugent and Frank Beale, former members of the Curtis Stock co., against Harry Curtis, the manager of the co., was produced in City Court 17. There was no appearance on the part of the plaintiffs and the cases were dismissed. Nugent and Beale brought action for salary alleged to be due, and the defendant put in a counter claim for scenery.—Burrows and Bryant's Merry Makers, organized in this city, went to Blossburg 16 to open. During a rehearsal 16 Burrows and Harry R. Ireson, a member of the co., were practicing a knife duel, when the latter slipped and Burrows' dirk became buried in his left side. Dr. H. H. Haley dressed the wound, and found that the knife came within a small fraction of an inch of reaching the heart.—W. Charles Smith, local manager of the Lyceum, returned from New York 16, where he had been in consultation with M. Reis.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): That Man 12, 13 attracted two fair-sized houses. Two performances of By the Sad Sea Waves were given by the Mathews and Bulger co. to small houses 14. The features were Rose Melville as the country girl, the vocal selections by Nellie Hawthorne, and the violin solos by Josie Dewitt. The Wilbur Opera co. sang La Mascotte and Fra Diavolo 16 to good business. Stuart Robson in The Meddler 17 to S. R. O., and with a fine co., gave an excellent performance. The Wilbur co. resumed opera 18, and sang The Circus Clown and The Bohemian Girl. The week's repertoire includes The Bohemian Girl, Maritana, Fra Diavolo, The Beggar Student, La Mascotte, and The Two Vagabonds. De Wolf Hopper 24.==ALBANY THEATRE (C. H. Smith, manager): Remember the Maine 16-18; large and delighted audiences. Human Hearts 19-21. The White Slave 23-25.==HARMANUS BLEECKER HALL: Concert, by Albany Musical Association, 19. Banda Rossa 28.==ITEM: Assemblyman Harburger has introduced a bill permitting theatrical performances between 8 and 11 Sunday nights in New York city.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): James K. Hackett, supported by a capable co., drew a large house 12 in Rupert of Hentzau. Mathews and Bulger presented their bright and witty By the Sad Sea Waves 13 to fair house. Henry Lee made a most favorable impression as Cyrano de Bergerac 17, 18; business fair. Shenandoah 19. Martin's U. T. C. 20. Ellis' Opera co. 21. Yankee Doodle Dandy 23. De Wolf Hopper 26.==BASTABLE THEATRE (S. S. Shubert, manager): The stock co. did well in Lady Windemere's Fan 16-21; business good. The Ensign 23-28.==GRAND OPERA HOUSE (A. A. Graff, manager; G. A. Edis, business-manager): Webber's Parisian Widows pleased good audiences 12-14. Vaudeville only drew fairly 16-21. The acts of the Sidmans, La Fayette, Cheridah Simpson, and George W. Day were all praiseworthy. Ward and Vokes 23-25. The Tarrytown Widow 26-28.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Ward and Vokes appeared in The Governors before large and delighted audiences 16-18. The Geisha and The Circus Girl to fine houses 19-21; co competent. Yankee Doodle Dandy 24, 25. The White Slave 26.==LYCEUM THEATRE (A. E. Wolff, manager): Ellis Opera co., with Melba, before large audiences in Romeo and Juliet 17, and Tannhauser 20. Shenandoah attracted fine house 18. On and Off 19. De Wolf Hopper 26, 27.==FITZHUGH HALL: Passion Play Pictures to fine houses 16-21.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Anna Deloney Martin pleased a large audience 13 by illustrated readings from The Prisoner of Zenda. Jacob Litt's excellent co., headed by Maurice Barrymore and Mary Hampton, presented Shenandoah 16 to an enthusiastic audience that packed the house. The S. R. O. sign was displayed in ten minutes after the doors were opened. O'Hooligan's Wedding 21. Della Fox 23. Humpty Dumpty 28. Modjeska 31.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): General John B. Gordon lectured 19; house filled; audience pleased. O'Hooligan's Wedding 20; large and satisfied audience. Hogan's Alley 25. John B. De Motte Feb. 2. Tommy Shearer co. 6-11.==BROADWAY THEATRE (Woodward, Voyer and Dowd, managers; F. W. Dowd, local representative): Weeks' Minstrels 21; no paper received and co. not expected. The Little Minister 24.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Remember the Maine pleased a topheavy house 14. Henry Lee presented Cyrano de Bergerac 16 to a very large audience. Shenandoah 17; large audience; fine performance. Mary Hampton and Maurice Barrymore received generous applause. Stuart Robson presented The Meddler 18; large audience pleased. Martin's U. T. C. 21. De Wolf Hopper 25. Yankee Doodle Dandy 28.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Local minstrels drew good houses and gave satisfaction 13, 14. The Spooners began a week's engagement in repertoire 16, opening in A Fair Rebel to a large and pleased audience. Ward and Vokes 26.==BIJOU THEATRE (P. M. Cooley, manager): Muldoon's Picnic attracted fair audiences and gave satisfaction 16-18. The White Slave 19-21. O'Hooligan's Wedding 21-23.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Wilbur Opera co. closed a week of good business 14. Marion Manola, who was extensively advertised, was indisposed and did not appear. Hattie Richardson filled her place in a creditable manner. The Little Minister 25. Passion Play Pictures 26. The Circus Girl 27. Martin's U. T. C. 28.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Hennessy Leroyle in Other People's Money 13; fair business; co good and deserved a crowded house. The Real Widow Brown 16; co. and performance excellent; attendance light. Martin's U. T. C. 26. E. E. Vance Comedy co. 30-Feb. 1.==ITEM: John Peck, Jr., of the Daniel R. Ryan co., is at home for two weeks.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Paul Gilmore in The Dawn of Freedom 16 to a crowded house, notwithstanding severe storm; excellent performance. Waite's Stock co. 23-29.==ITEM: Paul Gilmore's thumb was cut twice in the dueling scene. He fainted from the shock, but recovered sufficiently to continue the performance.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Hennessy Leroyle in Other People's Money 3 scored a great hit with a fair audience. W. Hinton White lectured 12 to full and pleased house. The Tarrytown Widow 23. The Real Widow Brown (return date) 28. Hoyt L. Conary Feb. 18.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): J. E. Toole 9-11 in Killarney and the Rhine, The Gypsy German, and Rip Van Winkle; fair business; performance not up to standard. Boston Ladies' Military Band pleased a large audience 14.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Heart of Chicago 12-14; co. and business good. Stuart Robson in The Meddler 16; big house; co. first class. O'Hooligan's Wedding 17-19; performance and business good. Shenandoah 20, 21. Wilbur Opera co. 23-Feb. 4.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Remember the Maine 12; large house; scenic effects good; every one pleased. Rock Band Concert co. 18 gave satisfaction to big business. Martin's U. T. C. 19. Elmer E. Vance Comedy co. 25-28. Fantasma Feb. 7.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): Stetson's U. T. C. 12; crowded house. Wills Brothers 16-18; large and pleased audiences. Plays presented: In Atlantic City, Sweethearts and Wives, and Two Old Cronies. Waite's Opera co. 23-28. Gibney-Hoeffler co. 30-Feb. 4.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Greater New York Minstrels Feb. 1. Tommy Shearer co 6-11.==ITEM: Manager Clark, who was interested in organizing a minstrel co., has withdrawn and the co. has disbanded.

HUDSON.—OPERA HOUSE: Boston Unity Club attracted a large audience 16. Eleanor Ten Eyck Macy, reader, the star of the organization, captivated her hearers with some charmingly rendered selections.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Other People's Money 13 pleased large audience.==SKINNER OPERA HOUSE (H. A. Skinner, manager): The Real Widow Brown 17; good business. Martin's U. T. C. 24.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Muldoon's Picnic 12; fair house; special-

ties good. Pasquali Concert co. 16 pleased; S. R. O. Musical Festival 23-28. Weeks' Minstrels 30. French Folly co. 6.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Jefferson Comedy co. in Rip Van Winkle 18; large house; co. gave satisfaction. Ward and Vokes 19. The Real Widow Brown 26. The Circus Girl 28.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Kennedy Players finished their engagement 9-14, giving satisfaction to increasing houses. Dr. Jekyll and Mr. Hyde canceled. Remember the Maine 28. Ithaca Band 27.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Loraire Hollis co. 12-14 in Forget Me Not, Camilla, and Where's My Wife; fair attendance; excellent co. Stewart and Barnes' Minstrels 23.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Mathews and Bulger in By the Sad Sea Waves 12; pleasing performance; good business. Martin's U. T. C. 17. Remember the Maine 21. The Geisha 24.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Hennessey Le Royle presented Other People's Money to fair business 14; good performance. The Real Widow Brown 17; good business; audience pleased.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): Martin's U. T. C. 16; grand performance; good business. The Flints, hypnotists, opened 17 for rest of week to good business; performances pleasing.

MIDDLETOWN.—CASINO THEATRE (George Lea, manager): O'Hooligan's Wedding 14; fair house; entire satisfaction. Field's Minstrels to S. R. O. 18; audience pleased. Muldoon's Picnic 21. Tommy Shearer co. 30-Feb. 4.

COHOES.—NATIONAL BANK HALL (E. C. Game manager): Dark.==ITEM: The New Cohoes Opera House, which E. C. Game is to manage, is rapidly nearing completion. Most of the new scenery has arrived.

CUBA.—PALMER OPERA HOUSE (G. L. Brand, manager): Our Old Kentucky Home 17; fair business and performance. Dewitt Miller 21. Metropolitan Stars Feb. 1.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): John Kendrick Bangs 18; good house. Weeks' Minstrels 25. The Widow Goldstein 30.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Jefferson Comedy co. in Rip Van Winkle 18 pleased a large house. The Circus Girl 25. Kane Opera co. 30-Feb. 4.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Jefferson Comedy co. in Rip Van Winkle 16 to good business; performance excellent. Modjeska Feb. 4.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Flints extended their engagement one night to good business. Remember the Maine 23. The Real Widow Brown 26.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Pasquali Concert co. to capacity 18; audience enthusiastic. Wargraph 27. Weeks' Minstrels Feb. 1.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Svengala 16-21 canceled. Remember the Maine 19. Martin's U. T. C. co. 27. The Little Minister 28.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Mann and Dowd's U. T. C. 12; good performance; small house. The Chimes of Normandy (local) 24.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Darktown Swells 25. Haymakers (local) 31-Feb. 1.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Boston Ladies' Military Band 16 to S. R. O. Big Sensation co. 20.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): James P. Morgan's Specialty co. and Musical Troubadours 16-21; crowded houses.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Kane Opera co. 23-26. Yankee Doodle Dandy 27. The Circus Girl 30. Cornell Glee Club Feb. 2.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Elmer E. Vance's Comedy co. opened a week's engagement 16 to S. R. O.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): Stetson's U. T. C. 13 to S. R. O.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): The Girl from Chili 28.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Dawn of Freedom 21.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Dark.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Remember the Maine 25. Scott's Minstrels 31.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ososki, manager): Local minstrels 24, 25.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Kennedy Players 25. Wargraph 30.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dark.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Vermont (local) 12-15; fair business.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Santenelli, hypnotist, gave satisfaction 9-14 to good business. Fields and Hanson's Minstrels 18, 19. Whitney Players 30-Feb. 1.==OPERA HOUSE (J. W. Griffith, manager): The Lees, hypnotists, 9 gave satisfaction to fair business.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Rentfrow's Pathfinders 16-19 to S. R. O. Plays presented: The Lightning Express, The Devil's Gold Mine, and The Old Inventor. Sousa's Band 26. Rip Van Winkle Feb. 3. Side Tracked 8. The Dawn of Freedom 11.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Side Tracked 18; fair business. Sousa's Band 25.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Rentfrow's Pathfinders 2-7; good business and co. The Herrmanns 17.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Stuart, the male Patti, in 1492 to fair business 9. Black Patti's Troubadours 11; large and pleased audience; receipts, $585. Gayest Manhattan 14 to pleased audience; receipts, $415. The scenery, settings and mountings were pleasing and effective. Remember the Maine 23. A Parlor Match 28. Hogan's Alley Feb. 2. The Man from Mexico 9.
ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Black Patti's Troubadours attracted a big house 9; receipts, $569; performance well received. 1492 did good business 12; specialties by Neil McNeil, Walter Terry, and Nellie Elmer deserve special mention. Remember the Maine 19. A Parlor Match Feb. 1. Hogan's Alley 6. The Man from Mexico 10.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Black Patti's Troubadours 12; satisfactory performance; S. R. O.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): James K. Hackett in Rupert of Hentzau 17, 18; fair business. Clay Clement 26.==BURT'S THEATRE (Frank Burt, manager): The Ralph E. Cummings Stock co. in A Gilded Fool 13-14 was the best thing that has been at this house this season. Mr. Cummings in voice and manner closely resembles Nat Goodwin. Grace Atwell in the leading female role, did acceptable work. Business good. A capacity house saw A Milk White Flag open four nights' engagement 15. The cast was practically the same as last year, and the play, with the exception of a few up-to-date interpolations, was unchanged. The Little Dunkardees 26-28.==PEOPLE'S THEATRE (C. F. Stevens, manager): Once more the patrons of this house had their fill of good singing, dancing, and funmaking as performed by Vogel's Darkest America 12-14; every one pleased; good houses. Katie Rooney in The Girl from Ireland struck the popular chord and turned people away 15, continuing to good business rest of engagement, which closed 18. Miss Rooney's impersonations of her late father were true and her singing and dancing most acceptable.
C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager: A. L. Wilkins, acting-manager): City Sports 11; fair house; performance pleasing. Especially good were Crissie Sheridan, Ruth Beecher, Whitelaw and Stewart, Scanlan and Stevens, Farnum and Nelson, and the Pazinna Sisters. James Hedley 12 lectured to a packed house. Walter E. Perkins in My Friend from India 14; good house; one of the best attractions we have had. Mr. Perkins as the barber made a big hit. Maloney's Wedding 16; small house; weather inclement; good co. Professor R. L. Garner lectured 17. Natural Gas 19. The Late Mr. Early 23. The Air Ship 30. Next Door Feb. 2.==ITEMS: Emily Wakeman, of Walter E. Perkins' co., was entertained by Urbana friends.—Winifred Bonnewitz, of the same co., found an old college schoolmate in Rev. Mr. Renn, a Lutheran minister.—Eddie Clifford, late of A High Born Lady co., has returned home.—Will Hogan and Gladys Castleton have closed with Hogan's Alley to join Maloney's Wedding.—Harry Freeman and Bertha May will close with this co. shortly.—Photographs of the Perkins co. rounded my collection into 1,300 pictures.
WILLIAM H. MCGOWN.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): My Friend from India to fair business 12; the farce was well cast. Walter E. Perkins as A. Keene Shaver being particularly clever; Kenyon Bishop, nee Minnie Tilton, a Daytonian, was acceptable as Tilly, and received many flowers.==PARK THEATRE (Harry E. Feicht, manager): Dangers of a Great City 12-14; excellent business and good satisfaction. The cast as equally balanced and gave a good presentation. Tom Edson the Electrician to good business 16-18; it was well received and acceptably presented, the scenic and mechanical effects aiding materially.==ITEM: The suit brought by Adelia Ellison against J. M. Phillips, manager of The Wheel of Fortune, was dismissed in court at the plaintiff's cost 17. Miss Ellison brought suit for $91 on the ground that her contract had been broken by Manager Phillips.
J. W. WEIDNER.

LORAIN.—WAGNER OPERA HOUSE (H. S. Barrett, manager): Maxwell Stock co. 9-14 in The Man from Japan, A Celebrated Case, The Streets of New York, The Ticket of Leave Man, Ingomar, and The French Spy; fair co.; poor business. Miss (local) 26, 28. Fred Emerson Brooks 27.==ITEMS: The Maxwell Stock co., having 16 open date, played a benefit for the stage hands here, presenting Only a Farmer's Daughter.—George H. Maxwell left the co. here.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): Clay Clement in A Southern Gentleman 11; good play; good house. Shore Acres 12; crowded house. King's Dramatic co. opened for a week 16 in Hands Across the Sea; excellent co. Repertoire: Faust, The Power of the Press, Monte Cristo, The War of Wealth, Carmen, The Cotton King, Lost in London, Cherry Pickers, The Two Orphans, and The Last Stroke.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Carrie Starley Burns 12-14; business light; co. weak. Peck's Bad Boy 26==CITY OPERA HOUSE (S. E. Riblet, manager): A Bachelor's Honeymoon 17; fair business; performances excellent. Next Door 28.==ITEMS: Charles Dere, of this city, has joined Stetson's U. T. C.—Local lodge of K. of P. are rehearsing for their annual minstrels.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): A Bachelor's Honeymoon 13; well-filled house; co. excellent. George Nash, James Pitman, Geoffry Stein, Jessie Burnett, and Laura Almonino did exceptionally good work. Peck's Bad Boy 14; co. very good; fair audience. Shore Acres 16; fine co.; crowded house. The Midnight Alarm 23. Stetson's U. T. C. 24. The Sunshine of Paradise Alley 25. A Texas Steer 27.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Next Door 12; fair audience; good attraction. Oliver Byron in Across the Continent 16; small audience; inferior performance. Natural Gas 24. Shanty Town 26. (Lyceum Course): Boston Ladies' Symphony Orchestra 28.==(L. M. Luchs, manager): Boston Lyric Opera co. 23. Rice and Barton's Gaiety co. Feb. 17.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Boston Ladies' Military Band 18; fair house; performance good. E. C. Wilson Theatre co. 23, 24. Will Carleton Feb. 1. Porter J. White in Faust 3.==AUDITORIUM (M. H. Haskell, manager): Shore Acres 13; large and appreciative audience. Kellar 23. The Sunshine of Paradise Alley 28.

ELYRIA.—OPERA HOUSE (W. H. Park, manager; Dykeman and Matthews, associate-managers): Shore Acres 12 gave satisfaction to a large audience. The Three Bostonians 16 pleased a fair house. Peck's Bad Boy 17; large and appreciative audience. Kellar 24. Fred Emerson Brooks 26. The Gormans Feb. 9.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): My Friend from India 10; good business and performance. Maloney's Wedding 12; poor house; co. fair. What Happened to Jones 13; best performance of season; large house. Next Door 17. Isham's Octoroons 21. A Jolly Lot 23. Shanty Town 24. The Missouri Girl 25.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Shore Acres 10; excellent performance; large house. Katie Rooney in The Girl from Ireland gave satisfaction to a small house 12. Brothers Byrne in Going to the Races 14; S. R. O.; performance disappointing. Darkest America 17. Brown's in Town 21. The Air Ship 25.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): When London Sleeps 14; crowded house; every one pleased. What Happened to Jones 16; good business; best of satisfaction. Sadie Raymond in The Missouri Girl 18; good house. Two Little Vagrants 28. Van Dyke and Eaton co. 30-Feb. 4.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Oliver Scott's Minstrels 13; full house; performance good. Walker Whiteside 14 presented The Red Cockade; full house. Wilson Vaudeville co. to S. R. O. 16; poor house 17.==ITEM: Oliver Scott, after a two-weeks' absence, rejoined his co. here 13.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Peck's Bad Boy 16 pleased a large audience. Stetson's U. T. C. 25. The Sunshine of Paradise Alley 27. Kellar 31. A Booming Town Feb. 2. Uncle Josh Spruceby 17. Under the Dome 18.==BUCHER'S OPERA HOUSE (George H. Shauf, manager): Muldoon's Picnic 27.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Faust 16 with Porter J. White as Mephisto, Frank McDonald as Faust, Olga Verne as Marguerite, and Kate Montgomery as Martha; full house; audience satisfied; receipts, $403. Kellar Feb. 2.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. C. M. McNeill, manager): Edward Harrigan in The Mulligan Guards Ball 6; good business. A Jolly Lot 9; good attraction. Kellar 11; excellent entertainment; good audience. What Happened to Jones Jan. 12; fair house; fine performance. Next Door 19.

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): Boston Ladies' Military Band 21. The Sunshine of Paradise Alley 28.==CRAVEN'S OPERA HOUSE (M. E. Whelan, manager): Shore Acres 17; fair business. A Grip of Steel 19. Stetson's U. T. C. 23.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): In a Persian Garden 19. A Guilty Mother 24.==MEMORIAL HALL (Guthrie Atwell, manager): Boston Lyric Opera co. closed a successful week 14. Will play return engagement at the Opera House Feb. 13-18.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Bartz, manager): Walter E. Perkins presented My Friend from India to a large and appreciative audience 16. Peck's Bad Boy 18. Natural Gas 20. Havlin Brothers (local) Minstrels 23. What Happened to Jones 25. Kellar 30.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Shore Acres 11 pleased a large audience. My Friend from India 18. What Happened to Jones 20. The Sunshine of Paradise Alley 23. Peck's Bad Boy 25. Next Door 27. Elks' Minstrels Feb. 1-4.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): Maloney's Wedding to fair business 10; entire satisfaction.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Katie Rooney in The Girl from Ireland 14; poor business. Darkest America pleased a large audience 16. The Mulligan Guards Ball 18. Peck's Bad Boy 21.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): Maloney's Wedding 17; good business; performance well received. The Late Mr. Early 23.==ITEM: Cute McDonald and Kitty Wolfe will close with Maloney's Wedding shortly.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): Keller 12; good performance and business. Shanty Town 14; good business. What Happened to Jones 19. The Late Mr. Early 21. King Dramatic co. 23-28.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): A Grip of Steel (return engagement) 17 to S. R. O.; excellent performance. Kellar 27.==PEOPLE'S THEATRE (C. Kimpel, manager): Dark.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Going to the Races 13 pleased a large audience. Natural Gas 21. The Flints 23-27. A Texas Steer 26.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Boston Lyric Opera co. in Said Pasha 12; crowded house; performance satisfactory. Porter J. White in Faust 17.

IRONTON.—MASONIC OPERA HOUSE (R. F. Ellsberry, manager): Royer Brothers in Next Door 16; large audience; performance fair. A Jolly Lot 20. Shanty Town 21 canceled. Labadie co. 23-28.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Will Carleton lectured to a large audience 14. Royer Brothers in Next Door 18; fair business. Shanty Town 25 canceled. U. T. C. 25.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): Scott's Minstrels 11 and Porter J. White in Faust 13, both to good houses. The Sunshine of Paradise Alley Feb. 3.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Charles Cowles in A Country Merchant pleased a big house 18. Peck's Bad Boy (return date) 28. The Late Mr. Early Feb. 2.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): New City Sports 12; clever performance; good business. What Happened to Jones 18; large audience; performance good. Next Door 20. The Air Ship 31.

PREMONT.—OPERA HOUSE (Helm and Haynes, managers): Edward Harrigan in The Mulligan Guards Ball 16; large house; co. fair. Peck's Bad Boy 23.

MIDDLETOWN.—SORG OPERA HOUSE (O. C. Buckley, manager): What Happened to Jones 17; performance excellent; crowded house. Two Little Vagrants 27.

NEWARK.—AUDITORIUM (J. R. Rosebrough, manager): Lyceum Theatre co. in Life for Life 14; business fair. Natural Gas 23.==ITEM: The Elks will give a minstrel show 27.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Vanostain, managers): Porter J. White in Faust to S. R. O. 16; good performance. A Country Merchant 20.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Next Door 6; good performance; fair house.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Shanty Town 16; crowded house; performance fair. Walker Whiteside 20. Next Door 23.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): McSorley's Twins 12 canceled. My Friend from India 19.

BELLEFONTAINE.—OPERA HOUSE (T. L. Hutchins, manager): Shanty Town 15; fair business; performance ordinary.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): Mr. and Mrs. Oliver Byron in Across the Continent 17; good house.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): A Jolly Lot drew a good house 13; jolly performance. U. T. C. 24.

TIPPIN.—NOBLE'S OPERA HOUSE (H. J. Mayer, manager): The Sunshine of Paradise Alley 21.

NORWALK.—GARDINER MUSIC HALL (W. J. Gilger, manager): Peck's Bad Boy 19.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Si Perkins 11; good business; co. fair.

OREGON.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Dorothy Morton Opera co., presenting Girofle-Girofla, 9; large audience. On the Suwanee River 12. A Boy Wanted 25. Darkest Russia Feb. 3. Kelly and Mason 8. All Aboard 10. McEwen 13-18.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): A Bunch of Keys 7; fair business; performance good. McEwen 23-28.==ITEM: Elks are preparing to give a reception to McEwen. He is a member of the local lodge.

BAKER CITY.—ARMORY HALL (McCord and McCord, lessees): Dark.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): My Sweetheart to small business 13, 14. The co. acted indifferently. Co. returned to New York 15. Manager G. F. Allison will reorganize the co. and go out with another play. Little Irene Meyers co. opened for a week 16, presenting The Silver King to a crowded house, which was sold out long before the curtain went up. The performance was all that could be desired. The work of little Irene Meyers eclipsed anything in the line of child's parts ever seen in this city. Charles Leyburne, John D'Ormond, Agnes Fuller, and Hattie Chew were special favorites with the audience and deserved all the applause they received. Business continues fair. Other plays: Kidnapped, The Burglar, Black Flag, The Miner's Wife, and After Seven Years. Guy Brothers' Minstrels 21.==HERSKER'S OPERA HOUSE (John Hersker, manager): Dark.==ITEMS: The Two Orphans is being revised to suit Irene Meyers' talents, and will be used for the first time by the co. at Shamokin 30. The Tiger's Eye is also in rehearsal.—The King's Daughters are arranging to present Ben Hur with a cast of seventy-five people at the Academy of Music.—R. L. Leyburn, of Reading, was the guest of his son Charles, of the Irene Meyers co.—It is reported that the Palace Theatre at Girardville may be transformed into a brewery. A syndicate of Milwaukee, Wis., men have opened negotiations for the purchase of the property and the deal is likely to be closed in a few days.—John D'Ormond and Agnes Fuller will head a repertoire co. of their own next season. They now are playing leads with the Irene Meyers co.
R. W. SHERTZINGER

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Andrew Mack in The Ragged Earl 14 to packed houses. Besides the star, Annie Ward Tiffany, scored the greatest hit. Rowe's Wargraph 19, 20. Henry Lee's Cyrano de Bergerac 21. Superba 23, 24. Ward and Vokes 28.==ACADEMY OF MUSIC (Burgunder and Reis, managers): Brosnahan-Jackson Comedy co. presented to good business 16-21: Maine and Georgia, Forgiven, Only a Farmer's Daughter, A Child of Destiny, The Daughter of the 21st, and Turned Up. The leading roles in the hands of Minnie Stanley, Miss Healy, and Priestly Morrison were interpreted in a careful manner. Professor Ford gave some fine pictures of the war. In connection with each performance an excellent vaudeville entertainment was given by Hilda Tucker, Rose Hasten, and others. Joseph Greene co. 23-28.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Under the Dome 14. Wargraph 18, 19.==GRAND OPERA HOUSE (George M. Miller, manager): Gettysburg 19-21.==BECKER'S LYCEUM THEATRE (H. W. Becker, manager): Manager Becker has put a stock co. into his theatre with highly gratifying results. The organization is known as the Lyceum Theatre Stock co., and includes George Boskyn, Lovette Rockwell, Campbell Stratton, Charles A. Clark, William N. Clyne, Golden Cleveland, Estelle Keene, Muriel O. Carlton, Grace Hazard, and Mary Wade. The co. opened in the military drama, For Liberty, to capacity at a special matinee 16. Repertoire: My Uncle Bilkins, The Tyrolean, The Ruling Passion, Tempest Tossed, The Light of Asia, Proven True, For Gold, and A Son of the People.

PITTSTON.—MUSIC HALL (C. C. King, manager): Tommy Shearer co. 9-14. Plays presented: Dangers of a Great City, The Vagabond's Wife, A Coal Black Lady, The Black Flag, The Factory Girl, Only a Farmer's Daughter, and Waif of the Mines. Joseph Greene co. opened for a week 16 to Held by the Enemy to a crowded house. Specialties deserve mention. A Plain Old Irishman 17; S. R. O. Humbug and A Prisoner for Life 18. Wilson Theatre co. 23-28. Brosnahan and Jackson co. 30-Feb. 4. Huntley and Jackson co. 6-13.==ITEMS: A reception and banquet was tendered Joseph Greene and co. after the performance 17 by Division 13, A. O. H., of which Mr. Green is a member.—The Pennsylvania Coal Co. will pay out $112,000 to their men in this city and vicinity 21.—Manager King spent 18-20 in New York.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): A Breezy Time 13 and pleased a fair house. Macauley-Patton co. opened for a week 16 in The Minister's Son to S. R. O. following with Royal Rags and Sly Old Fox, and giving satisfaction. Special credit is due W. R. Patton. Katharine E. Oliver in The Little Minister 30. Mayo Feb. 15.==ITEMS: Mr. and Mrs. Frederic E. Howe, who produced Miss Cuba, Jr., in our city recently, are spending 18-21 here.—Manager Macauley, of the Macauley-Patton co., was Manager Burckhalter's guest at a "Heart" party given at the Atlantis Club rooms 17.

LANCASTER.—FULTON OPERA HOUSE (Vocker and Gleim, managers): The Tarrytown Widow pleased large audiences 14. Shea-McAuliffe Stock co., one of the best of the kind, attracted very large houses 16-21, presenting The Man o' War's Man, Barred Out, Southern Chimes, The Fire Patrol, The Spares of New York, Kidnapped, and Escaped from Sing Sing. Lost in New York 23. A Milk White Flag (Elks' benefit) 27. Passion Play Pictures 28. The Evil Eye 31. Under the Dome Feb. 2. The Pride Elect 4. Local minstrels 7. A Texas Steer 8.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Elmer E. Vance Comedy co. 9-14 in Patent Applied For, La Cigale, The Queen of the Circus, The Limited Mail, A Kiss in the Dark, The Little Treasure, The Hidden Hand, A Domestic Whirlwind, The Little Rebel, and The Arabian Nights; fair business; appreciative audiences. Miles' Ideal Stock co. 16-21 first half of week in The Lights of Gotham, An Irish-American Cousin, An American Home, A Heart of Gold, and Why Did He Do It; good business; excellent co.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Joshua Simpkins 14; fair house. Danny Mann, a favorite of past Summer's resort, was well received; rest of co. mediocre. Huntley-Jackson co. opened 16 for five nights; S. R. O. at every performance till 18; co. good. Repertoire: The Fast Mail, Monte Cristo, The Tornado, The World, Wife for Wife, The Convict, and Salem's Night Off. The Gormans 21. Lost in New York 25. Under the Dome 26. A Guilty Mother 28. Passion Play Pictures 30.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Meshler, manager): Bobby Gaylor 17 did not appear. My Sweetheart 18, 19 also failed to come. Katharine Oliver 20. The Two Johns 21. General Dunwiddie 23. Scott's Minstrels 24. A Milk White Flag 26. A Guilty Mother 30. A Breezy Time Feb. 1. Under Cuban Stars 3. City Sports 7, 8. Dr. Stafford 10. Kellar 11.==NEW MOUNTAIN CITY THEATRE (N. B. Gossard, manager): Miss New York, Jr., 23-25.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (R. G. Curren, manager): Walker Whiteside in The Red Cockade 13; fair audience; good performance. Welsh Prize Singers 14; S. R. O.; pleased audience. Herbert A. Sprague 18; S. R. O. Scott's Minstrels 20.==ITEM: The Opera House has been renovated thoroughly. New carpets and orchestra chairs have been put in. The dressing-rooms have been much improved. The drop curtain, scenery and properties are all new.

BETHLEHEM.—OPERA HOUSE L. F. Walters, manager): Under the Dome 17; fair business; fine scenic production in excellent hands. Joshua Simpkins 19; good business. Stetson's U. T. C. 19 drew the banner house of the season, and no one went away from the horse dissatisfied. Humpty Dumpty 14 failed to appear. Gettysburg 24. Huntley-Jackson co. 30-Feb. 4. Kennedy Players 6-11. The Little Minister 15.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Local minstrels 12; good house. Stetson's U. T. C. to fair business 14. American Theatre co. 16-21 in A Prince of Russia, Love and War, The Counterfeiter, The Fatal Wedding, The Black Eagle, and The Fast Mail; business good; audiences pleased. A Milk White Flag 28. Alma Chester co. 30-Feb. 4.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Tommy Shearer co. 16-21; good business. Repertoire: Dangers of a Great City, A Coal Black Lady, The Vagabond's Wife, Only a Farmer's Daughter, and The Black Flag. Superba 27.==ITEM: Josie Wayne will join her husband, Leroy Milliard, with Waite's Opera co. this week, after an illness of five months.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Irene Meyers co. gave satisfaction in The Silver King, American Born, Turned Up, The Black Flag, After Seven Years, The Ways of the World, and The Burglar 9-14. Specialties of Little Irene Meyers and Hattie Chew deserve mention. Under the Dome 20. Miss Jerry 27.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Chattanooga drew fair-sized audience 13; performance enjoyed. Howe's Wargraph attracted large audiences 14-16. Under the Dome drew good business 18; general satisfaction. Metropolitan Stars 12 failed to appear.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): The Tarrytown Widow 12; fair house; fine performance. When London Sleeps 13; failed to please. The Two Johns 20. Katharine Oliver 23. A Milk White Flag 25. A Breezy Time 28.==OPERA HOUSE (J. G. Ellis, manager): Scott's Minstrels 28.

LEBANON.—FISHER OPERA HOUSE (Markley, Appell and Neeley, lessees; P. D. Coyle, manager): Joshua Simpkins 16; a full house; performance fair. Brockway co. entertainment 17; fair audience. Sousa's Band 19; pleased a good house. Stetson's U. T. C. 23. Lost in a Great City 24.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): The Gormans in Mr. Beane from Boston 17; good performance; fair house. Joshua Simpkins 18; admirable performance; large house. Huntley-Jackson co. 21 in Monte Cristo and The World. Under the Dome 23.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Charles Cowles in A Country Merchant 13; had poor support; crowded house. Wilson Theatre co. 18, 19 opening in What Happened to Smith to capacity; pleased audience.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Walker Whiteside in The Red Cockade 11; fine performance; fair business. Scott's Minstrels 19. A Milk White Flag 24. The Two Johns 26.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Macauley-Patton co. finished a fair week's business 14, presenting Only a Farmer's Daughter, The Minister's Son, and A Struggle for Gold. A Milk White Flag 20. Scott's Minstrels Feb. 6.

SOUTH FORK.—THEATRE (J. H. Dietrich, manager): The Spooners in A Fair Rebel 12; small house; good performance. J. E. Toole 16 in The Gypsy German (return engagement); good house; satisfactory performance. A Breezy Time 27.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Cress, managers): Scott's Minstrels 18; fair business; good performance. J. E. Toole in Killarney and the Rhine 20; good performance and business. Porter J. White in Faust 26.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Herbert Sprague in Rip Van Winkle 16 to large and appreciative audience. A Breezy Time 24. Sol Marcosson Concert co. 26. The Two Johns 30.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Scott's Minstrels 14; business good; co. fair. Courtenay-Morgan co. 16-21 opened to a packed house in Felicia. Niobe, 17. Kellar 7.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiler, manager): Himmelein's Ideals 16-21; filled the theatre at each performance; plays well presented.

DU BOIS.—FULLER'S OPERA HOUSE: (J. A. Rensel, manager): The Two Johns 18 to capacity; audience fairly pleased.==ITEM: The Drummer Boy of Shiloh is being rehearsed by local talent.

MEADVILLE.—ACADEMY OF MUSIC (F. A. Hempstead, manager): Loraine Hollis co. in Forget Me

Not 19. Camille 20. A Duel of Hearts 21; good business; pleased audiences. Pasquali Concert co. 23.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Charles Cowles in A Country Merchant pleased a fair house 14. Gibney-Hoeffler co opened for a week 16 in Angie the Country Girl to S. R. O.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): James K. Hackett 16 in Rupert of Hentzau to large audience. Wills Brothers 19-21. Wolford-Sheridan Stock co. 23-28.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Lost in New York 19. Under the Dome 28. Other People's Money Feb. 15. Kellar 23.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren, manager): Ben Hur (local) 12, 13; S. R. O.; audience pleased. Scott's Minstrels 21. A Breezy Time 26. The Gormans 28.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): American Theatre co. 9-14, presenting Love and War, The Fatal Wedding, and The Scarlet Circle; good business; general satisfaction.

REYNOLDSVILLE.—REYNOLDS' OPERA HOUSE (A. Reynolds, manager): The Battle of Shiloh (local) 12-14, under management of Fred B. Wigle; S. R. O.; performances excellent.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Herd, manager): The Two Johns 13; specialties fair; light house. Herbert A. Sprague in Rip Van Winkle pleased a large audience 14.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): J. E. Toole 21. Porter J. White 27. The Two Johns Feb. 2.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Under the Dome 19. Metropolitan Stars 14 failed to appear.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): A Breezy Time 12; fair house. The Midnight Alarm 16 failed to appear. Wilson Theatre co. 20, 21.

LEHIGHTON.—OPERA HOUSE (Hauk and Keat, managers): The Widow Goldstein 21. Reed and Van Vaudeville co. Feb. 3.

ROCHESTER.—OPERA HOUSE (C. A. Vandersliee, manager): Courtenay and Morgan co. 23-28. The Two Johns 31. Roof-Garden Vaudeville co 30.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): A Breezy Time 17 pleased a large audience

BLOOMSBURG.—OPERA HOUSE (J. R. Fowler, manager): Dark ==ITEM: The social session of the Elks at Danville 12 was a success

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Scott's Minstrels pleased a packed house 16. A Breezy Time 21.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Under the Dome 16; fair audience; play good.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Stetson's U. T. C. 16; performance good; large audience.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Wilson Theatre co. 23, 24. Cinderella 25, 26. The Real Widow Brown Feb. 3.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Stetson's U. T. C. 14; large business. Metropolitan Stars 21.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): D. H. Wood's Repertoire co. 16-21. The Gormans 24.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Dark.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. LeRoy, manager): Houghton Stock co. 23-25.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Dark.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Dark.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Dark.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Gormans 20.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Johnson Comedy co. 23-28.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): In Atlantic City 14; small business; co. poor.

TYRONE.—ACADEMY OF MUSIC: Dark.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Graham's Southern Specialty co to splendid business 17, 18; performances pleased. Tom McIntosh is the life of the show. Corse Payton Stock co. 23-28. Field's Minstrels Feo. 1. Boston Ideal Stock co. 6-13.==ITEMS: Comparatively few bookings have been made this year, which is rather surprising in view of the fact that good houses have been the rule. This, too, in the only theatre in a city of 22 000 inhabitants.—Major Henry Bull, owner of the Newport Opera House, made it a present to his heirs on Christmas.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Burrill Comedy co. 9-14, in On the Hudson, Driven from Home, Saved from the Sea, East Lynne, True as Steel, Under the Cuban Star, Kathleen Mavourneen, Rip Van Winkle, and Somebody's Daughter; light business; co. fair. The Ivy Leaf 21.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): The Little Minister 16. Washburn's Minstrels 18; good houses. Graham's Southern Specialty co. 19, 20. Frankie Carpenter co. 24-28. Field's Minstrels Feb. 1. Denman Thompson 4.

PAWTUCKET.—OPERA HOUSE (John Drewsen, lessee): Romain Stock co in The Iron Master 12-14; good attendance and performance. London Vaudeville co 16-18; average attendance; performance satisfactory.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Dark.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Rentfrow's Pathfinders 9-14 to fair business. Plays presented: The Lightning Express, 8-low Zero, St. Valentine's Day, The Devil's Gold Mine, and The Masquerade Ball. Whitney Players 16-18; good performances and business. Plays presented: The Little Widow, The Bowery Waif, and The Moonshiner's Daughter. == CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): Bendix Concert co. 16 canceled. Sousa's Band 28.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): James O'Neill 13 in When Greek Meets Greek to crowded house. Barlow's Minstrels 14; light business. Woodward-Warren co. opened for a week 16 to S. R. O. The following plays will be given: The Captain's Mate, Cheek, The Paymaster, A Practical Joke, The Other Girl, and Ranch 10. Jack and the Beanstalk 23. Secret Service 24. Otis Skinner 26. Side Tracked 27. Sousa's Band 28.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Pernchi-Beldini co. 10-14, presented A Prince in Rags, Wild Cat, A Kentucky Girl, Rip Van Winkle, and My Partner to pleased audiences. Barlow Brothers' Minstrels 17. Roland Reed 18.

ORANGEBURG.—ACADEMY OF MUSIC (H. C. Wannamaker, manager): Barlow Brothers' Minstrels 16; S. R. O.; performance satisfactory. Second Tennessee Band 18 deserved a much larger house. Side Tracked 24.

NEWBERRY.—OPERA HOUSE (John C. Goggans, manager): Dark.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, manager): Side Tracked Feb 2.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale manager): Sherwood Concert co. 17. Side Tracked 3

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): The Bride-Elect 12. The Herrmanns 20, 21. The Bostonians 27, 28 ==GRAND OPERA HOUSE (Wash Blackburn, business-manager): Hopkins Stock co to packed houses 9-14 in The Silver King. Each member of the co deserves credit for good work. Baby Lund, the vaudeville headliner, was warmly welcomed. Alabama 16-21, with Billy Van and Wilson and Halpin as the vaudeville attractions, opened to large houses ==ITEM: The piano recital by Rosenthal at the Tabernacle 16 was attended by a large audience and the great artist received the finest ovation ever paid a musician in Nashville.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Baldwin-Melville co 9-13; good business. Repertoire: All the Comforts of Home, East Lynne, The Prisoner of Algiers, My Wife's Friend, The Runaway Wife, Ten Nights in a Barroom, and Bulls and Bears. Secret Service 14. William H. Crane in A Virginia Courtship 16; big house pleased. Jack and the Beanstalk 17. The Herrmanns 18. Si Plunkard 21.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): Esmeralda was presented by the stock co. for 16-21, opening to capacity. The vaudeville bill included Felix and Barry, Mildred Meredith, Catherine Bartho, and Felix De Marce's baboon ==AUDITORIUM (Benjamin M. Stainback, manager): The Passion Play pictures delighted large audiences 16-21.==GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Secret Service 13. William H. Crane in A Virginia Courtship 17; large audience; performance excellent. The Moth and the Flame 24. The Bride-Elect 27.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Si Plunkard 12; large and pleased audience. Creston Clarke 25. Tim Murphy Feb. 3.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm, manager): The Real Widow Brown 14; good performance; audience pleased. Will play return date 20

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Samuel W. Green in Rip Van Winkle 16, 17. Murray and Hart 23-28.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): The Heart of Maryland tested the capacity 10; performance excellent. Miss Francis of Yale 11; fair audiences; performances well received. Smyth and Rice Comedians presented My Friend from India 14; large and appreciative audience. McLean-Tyler-Hanford co. 16. Marie Wainwright 24. Sowing the Wind 26, 27. The Prisoner of Zenda 28.==ITEM: Manager Schwarz has decided to add journalism to his many duties by issuing a new dramatic paper, to be called *The Southern Stage*. The paper will make its initial appearance 19 and is to be eight page, four column. It is Mr. Schwarz's intention to gather all news pertaining to the stage and the profession and circulate his paper throughout all the Southern States. W. V. LYONS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Fitz and Webster in A Breezy Time 1; fair performance; light house. A Stranger in New York 2, 3; large business; performances good. A Bachelor's Honeymoon 4; satisfactory performance; fair business. The Heart of Maryland 6, 7; competent co; good business. Andrews Opera co. 8-10 to fair audiences. My Friend from India 11, 12; good co.; fair business. McLean-Tyler-Hanford co. in Othello, The Merchant of Venice, and Romeo and Juliet 13, 14; excellent performances, but business not as good as deserved. Miss Francis of Yale 15, 16. Marie Wainwright 21, 22. Klimt-Hearn co. 23-25. The Prisoner of Zenda 26, 27. Sowing the Wind 29, 30. Under the Red Robe 31.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Miss Francis of Yale 9 by Brenton Thorpe's excellent co to a well-filled house. The Heart of Maryland 11, 12 to full houses. The co., which included Alma Kruger, Lionel Adams, Herbert Bostwick, and Anna Vishaire, was excellent. Punch Robertson 13, 14, presenting Captain Dan of the 1st. Under False Colors, The Fairy Queen, and The French Cavalier to S. R. O.; co much stronger than when here last.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (H. Greenwall, lessee and manager; E. Bergman, business-manager): A Bachelor's Honeymoon 9 pleased a large house. Smyth and Rice's Comedians gave an excellent performance of My Friend from India to big business 10. Andrews Opera co. 11, 12; co. fair. Miss Francis of Yale 17. Marie Wainwright 18, 19.

BASTROP.—GREEN AND ELZNER OPERA HOUSE P. O. Elzner, manager): Schubert Symphony Club 10; good business; excellent entertainment. Kempton Comedy co. 13-14; business and co. fair. Repertoire: The Black Flag, The Wife, and The Silver Lining.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): A Bachelor's Honeymoon 14; performance excellent. Robert J. Burdette 25. McLean-Tyler-Hanford co. 27. After the War Feb. 4.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Beach and Bowers' Minstrels 11; large business; performance unsatisfactory. Weidermann's Comedians 16-21, opening in Little Miss Thompson.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Miss Francis of Yale 10; small but pleased audience. Gorton's Minstrels 14; small but pleased audience. My Friend from India 16. McLean-Tyler-Hanford co. 17.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): McLean-Tyler-Hanford co in The Merchant of Venice 11 to capacity; excellent performance. Marie Wainwright 20. After the War 23. Punch Robertson co. 30-Feb. 2. The Herrmanns 8.

YOAKUM.—GREEN OPERA HOUSE (W. E. Green, manager): Jennie Calef co. 16-21 in Gypsie, The Attorney-at-Law, Too Much Smith, Comrades, An American Princess, Rexima, and Life in New York. Andrews Opera co. 24.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): A Breezy Time 12; small business inclement weather; pleased audience. Gorton's Minstrels 16; good business and satisfaction. Andrews Opera co. 19.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Beach and Bowers' Minstrels 7; good business; every one pleased. A Bachelor's Honeymoon 11; big business; fine co. A Breezy Time 18.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Miss Francis of Yale 12; fair house; performance excellent. After the War 25. Sowing the Wind 28.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild, manager): Andrews Opera co. 20, 21. Jennie Calef co. 23-28. Punch Robertson co. Feb. 7-9. Murray and Mack 14. Two Married Men 27.

GREENVILLE.—KING OPERA HOUSE (J. F. Norsworthy, manager): A Bachelor's Honeymoon 13; small business; bad weather. Beach and Bowers' Minstrels 14; good show; large audience.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Si Perkins 10. McLean-Tyler-Hanford co. 25. After the War Feb. 1. Murray and Mack 4. Coon Hollow 6. Spooner Dramatic co. 13-18.

TYLER.—GRAND OPERA HOUSE (Hicks, Lindsey and Schwartz, managers): Beach and Bowers' Minstrels 9; small house, account rain. My Friend from India 20.

DENTON.—GRAHAM OPERA HOUSE (H. J. Neely, manager): Ottumwa Male Quartette 24, having changed from 20. Spooner Dramatic co. 30-Feb. 4.

TERRELL.—SHIP'S OPERA HOUSE (S. L. Dey, manager): A Bachelor's Honeymoon 12; fair house; weather inclement; performance appreciated.

BOWIE.—GRAND OPERA HOUSE (J. A. Burgess, manager): The Signal of Liberty 13; good house; performance satisfactory. Si Perkins 21.

DENISON.—OPERA HOUSE (Milton L. Eppstein, manager): A Bachelor's Honeymoon 18. McLean-Tyler-Hanford co. 19.

THURBER.—OPERA HOUSE (A. H. Miller, manager): The Signal of Liberty 17. Rose Stillman co. 19-21.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, lessee): Dark.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Frank Daniels and his excellent co. 12-14 to capacity. The Idol's Eye and The Wizard of the Nile were presented. Harry Corson Clarke 16-21.==NEW GRAND THEATRE (M. E. Mulvey, manager): Alone in Greater New York 9-11 to fair business.==ITEM: Mr. and Mrs. Harry Corson Clarke have been spending the past week here visiting with old friends.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Salt Lake Opera co. in The Chimes of Normandy 11; good house. Harry Corson Clarke 14 was ill and did not appear. Manager McLaughlin refused to have the play put on with an understudy. A Trip to Coontown 17 canceled. Who is Who 26. Stowe's U. T. C. 31. Yon Yonson Feb. 4. South Before the War 17. John L. Sullivan co. 21.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Cumberland '61; first class business; audience pleased. San Francisco Minstrels to good house 14; co. good ==LIBRARY HALL (C. Fred Van Vleck, manager): Leland T. Powers to capacity 12; audience pleased.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Dartmouth and U. V. M. Glee Clubs 20. Dr. Jekyll and Mr. Hyde Feb 3.==ITEM: Manager Walker and Treasurer Middlebrook spent week of 16 in New York.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Girl from Chili 25. Rice's Comedians Feb. 1-4.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): J. C. Rockwell co. 30-Feb. 4.

BELLOWS FALLS.—OPERA HOUSE: Dark.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Side Tracked 14 to capacity; audience delighted. Special mention is due E. H. O'Conner as the tramp. Co. booked for return date in Feb. A Turkish Bath 23. American Theatre co. 30. Joe Ott Feb. 6. Stewart Comedy co. 9-11. Side Tracked 17. Sowing the Wind 25. A Texas Steer 28.==ITEM: Treasurer J. E. Williams, who has been confined to his home with the grip is improving.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Herrmanns 16; good audience; entertainment satisfactory. One of the largest audiences of the season greeted Roland Reed and Isadore Rush 17 in The Woman Hater. A guarantee list has been opened here, and should the proper amount be raised Rosenthal, the pianist, will be heard Feb. 28.

NORFOLK.—ACADEMY OF MUSIC (Thos. G. Leath, lessee): Side Tracked 13, 14; business and performance fair. Roland Reed in The Woman Hater 16 to large business. Otis Skinner in Rosemary 17; business and performance very good. Devil's Auction 23. Sousa's Band 24.

HAMPTON.—SOLDIERS HOME THEATRE: Otis Skinner in Rosemary 16; large and appreciative audience in spite of rain. Mr. Skinner was repeatedly called before the curtain. He has a well balanced co., including Maud Durbin and E. A. Eberle. Joe Ott Feb. 7. Side Tracked 18

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Otis Skinner presented Rosemary 18; large audience; splendid performance.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): U. V. Glee Club 19. Kelcey-Shannon co. 27.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Otis Skinner 23.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsch, managers): Dark.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Otis Skinner in Rosemary 19.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Stewart Comedy co. Feb. 2-4.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): Under the Dome 27.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): Gayest Manhattan 2; clever co; fair house. Shaft No. 2 9; good scenic effects; light attendance. A Parlor Match 12; well received by fair audience. ==LYCEUM (G. Harry Graham manager): Hogan's Alley 1, 2; fair performances; business light.==ITEM: A representative of the W. C. T. U. has caused the arrest of Manager Graham, of the Lyceum, for permitting opening of his theatre on Sunday. The date of his trial has not yet been set.

SEATTLE.—THEATRE (J. P. Howe, manager): Belle Archer and her splendid co in A Contented Woman drew large houses 11, 12 and proved satisfactory. A good co in A Parlor Match attracted good business 13-15. West's Minstrels 16-18.==THIRD AVENUE THEATRE (W. M. Russell, manager): Tennessee's Pardner 8-14; good business in spite of inclement weather; one of the best co.'s of the season. A Bunch of Keys 15-21.

WALLA WALLA.—NEW WALLA WALLA THEATRE (J. G. Paine, manager): On the Suwanee River 14; good performance; well-filled house. Shaft No. 2 18. A Boy Wanted 23. West's Minstrels 26. Alabama 31. The Triumph of Love (local) Feb. 3. Jule Walters 10 canceled.==UNION HALL: Samuel Wells in readings from Othello and Hamlet 16, 17.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): A Contented Woman 9; excellent co., headed by Belle Archer, an exceptionally talented actress; crowded house. Hogan's Alley 11, 12; good business; co. average. A Parlor Match 18, 19. Scalchi Concert co. 21.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): A Boy Wanted drew a large house 13; every one well pleased. A Contented Woman 16.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Clay Clement 14 in A Southern Gentleman pleased a S. R. O. house. Boston Lyric Opera co. did satisfactory work in Said Pasha, The Black Hussar, and The Bohemian Girl 16-21. Players' Club 25. Natural Gas 31. De Wolf Hopper Feb 4 ==GRAND OPERA HOUSE (Charles A. Feinler, manager): Oliver Byron in Across the Continent 12-14; good business. Isham's Octoroons 16-18; S. R. O. A Country Merchant 23-25. Vanity Fair 26-28.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): R. J. Erwood Stock co. opened to good house 16 in A Young American, Legal Rights (programmed Down the Slope), An Irishman's Love, Running Wild, In Chilkoot Pass, and Fun on the Bristol; fair performances.==ITEM: William P. Chatterton and Pet Campbell joined the Erwood Stock co here.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Clay Clement in The New Dominion 13; good business. Mr. Clement's masterful interpretation was highly appreciated. A Jolly Lot 16, 17; fair business. Boston Ladies' Symphony Orchestra 24. Boston Lyric Opera co. 25-28.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Labadie co in Nobody's Child, Faust, and Cuba's Justice 12-14; good performances; appreciative audiences. Macauley-Patton co. 23-28.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): King Dramatic co. 9-14; fair business; performances good. Will Carleton 17; poor business; entertainment fair. Isham's Octoroons 24. Boston Lyric Opera co. 14.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): A Jolly Lot 18. Labadie co. in Faust and Ingomar 20, 21.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Walker Whiteside in The Red Cockade 12 to capacity. Porter J. White's Faust 23.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Dark.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Deshon-Du Vries Opera co. 9-14 sang La Mascotte, Olivette, Said Pasha, Giroflé-Girofla, Fra Diavolo and The Chimes of Normandy; large houses; co. gave satisfaction. Sol Smith Russell 17. Salisbury Troubadours 19. A Stranger in New York 25. Murray and Mack 26. The Highwayman 27.==ITEMS: Friday night 13 was U. W. students' night. They bought the biggest share of the house, and came in a body with the intention of running the show. Too much hilarity brought the police to the scene. The students resisted and as a result five of the boys were arrested. A committee to investigate matters has been appointed by President Adams of the University. The students have been very friendly to the Deshon co. throughout their engagement, and it was not through any grievance against them or the local management that the unpleasantness occurred.—The Legislature now in session here is swelling the box-office receipts.—The Students' Dramatic Club, under the direction of Marcus Ford, will present Edmund Keene Feb. 14.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The Air Ship to S. R. O. 15; audience pleased. Salisbury Stock co. 18. Hopkins' Trans-Oceanics 28. The Boones 30-Feb 1.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Remember the Maine 12; light business.==ITEM: The stage hands' annual masked ball 7 was largely attended.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Robert Gaffiard in A Grip of Steel 15; full house; audience pleased. Local minstrels 18; crowded house.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Salisbury Stock co 20. Haverly's Minstrels 21. Shanty Town 24. A Stranger in New York 27.

BARABOO.—THE GRANDE (F. A. Philbrick, manager): Deshon-Du Vries co. 16-18 in La Mascotte, Said Pasha, and Olivette; crowded houses; audiences pleased.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Young's U. T. C. Feb. 14. Murray and Mack 27.

ASHLAND.—GRAND OPERA HOUSE (John Mels, manager): F. E. Long co. 16-21. Newell's Metropolitan Troubadours 30-Feb 4.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Haverly's Minstrels 20. Shanty Town 23. Murray and Mack 25.

MERRILL.—RERARD OPERA HOUSE (Charles Quin, manager): Spanish-American War Pictures 18, 19.

WAUBAU.—ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): Dark.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Dark.

SHEBOYGAN.—OPERA HOUSE (Robert Kohler, manager): Local minstrels 18, 19.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Telephone Girl 12-14 to packed houses. Louis Mann gave a clever hit at character acting, but his role could easily be curtailed. Clara Lipman as Estelle Cocoon acquitted herself most creditably. Joseph C. Foy, an old Toronto boy, was remarkably good as Colonel William Goldtop. The Circus Girl to immense business 16 17. Minnie Ashley made the hit of the performance. Jefferson Comedy co 19-21. Stuart Robson 23-25.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Tarrytown Widow 16-21; good houses. Otis B. Thayer gave a clever impersonation of Ben Bascom, while Annie Louise Tirrel as the widow was excellent. Jerome's Herald Square Comedians 23-28 ==PRINCESS THEATRE (O. B. Sheppard, manager): My Partner by the Cummings Stock co. 16-21 drew large audiences. Wright Huntington, Bartley McCallum, Harry Glazier, Barry O'Neill, Henry Skinner, Eleanor Browning, and Florida Kingsley all have strong parts and make the most of them. All the Comforts of Home 23-28.==MASSEY MUSIC HALL (I. E. Suckling, manager): Sembrich 19. Frame Concert co. 23.==ITEM: The Theatrical and Mechanical Association will hold its annual reunion 20.

LONDON.—GRAND OPERA HOUSE (A. E. Boots, manager): The Girl from Chili 6; light business. Mathews and Bulger in By the Sad Sea Waves 7; satisfactory business. Rose Melville, Nellie Hawthorne, Josie De Witt, and Ned Wayburn were particularly good. The Circus Girl 12; first-class performance; big house. The hit was made by Minnie Ashley. Robert B. Mantell in A Secret Warrant and The Face in the Moonlight 13, 14; good performances; satisfactory business. Human Hearts 17; fair attendance. An Enemy to the King (return) 21. Jefferson Comedy co. 24.==ITEM: Alexander Harvey, proprietor of the recently burned Music Hall here, intends rebuilding at once. Plans are now being prepared.

WINNIPEG.—THEATRE (C. P. Walker, manager): 1492 10, 11; good business; satisfaction given. Polly (local) 26, 27. A Parlor Match 30, 31. E. Pauline Johnson Feb. 3. Hogan's Alley 5-9. The Man from Mexico 10.==GRAND THEATRE (W. H. Seach, manager): George's Minstrels 16, 17 opened to S. R. O.; fair performance ==ITEM: Alex Scott, with first violins in Herbert's Orchestra at Pittsburg, returned home Jan. 15, having finished his season.—Harold Nelson, of Nelson Stock co., is in the city on his way home to Toronto, having left co. through illness. Co. will continue through Canada to Pacific coast.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Dark.==ITEMS: Negotiations are said to be under way for the formation of a circuit comprising the theatres in Galt, Woodstock, St. Thomas, London and Chatham. If the deal is successfully carried through it will involve a change in the management of the local house. Definite particulars as to the outcome of the negotiations will likely be generally known in the course of a week or so.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Daniel R. Ryan co. commenced a five nights' engagement 16 in From Sire to Son to fair audience; excellent performance. The Lost Paradise 19-21.==GRAND OPERA HOUSE (Joseph Frank, manager): Isham's Octoroons 16-21 opened to a crowded house; performance good. The Girl from Chili 23-28.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Anshach the magician 13; fair house; performance clever. Robert B. Mantell 17. Human Hearts 18.==NEW GRAND OPERA HOUSE (A. McVean, manager): Dark

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Paul Cazeneuve in The Strategists, Don Cæsar De Bazan, What Happened to Smith, and The Violin Maker 10-14. Pug and the Baby and David Garrick 16; good business; excellent performances.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): A Boy Wanted 12; good specialties; large house. A Contented Woman 14. Grand Opera co. 23-28. A Bunch of Keys 30==SAVOY THEATRE: Stock Vaudeville co.; capital bills; good business.

SIMCOE.—OPERA HOUSE (C. A. Austin, manager): Morgan Wood 20. Carlyle co. 23, 24 in The Merchant of Venice and Richard III.==ITEM: Mrs. Austin, wife of Manager Austin, gave a ball 12. One hundred and fifty guests were present.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Ferris, hypnotist, assisted by Hart, magician, 9-14; performances and houses fair. Isham's Octoroons 27.

KINGSTON.—VICTORIA THEATRE (A. Lesser, manager): John Griffith in An Enemy of the King 17; good house; excellent performance. Uncle Josh (local) 19. Isham's Octoroons 24.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Robert B. Mantell gave an excellent performance of A Secret Warrant before a large audience 13.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): Robert B. Mantell in A Secret Warrant 18; crowded house. Jefferson Comedy co. 23. A Boy Wanted 26.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): John Griffith in An Enemy of the King 11; attendance good. Boston Ideal Stock co. 16-21.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Dark.==KING'S MUSIC HALL (N. W. E. King, manager): Dark.

VICTORIA.—THEATRE (Robert Jamieson, manager): Gayest Manhattan 26. Dorothy Morton Opera co. 30 to S. R. O. Shaft No. 2 2. A Boy Wanted 11.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and Pile, managers): Carlyle Stock co. 30 Feb. 4. The Princess Bonnie (local) 10. Isham's Octoroons 15.

BROCKVILLE.—GRAND OPERA HOUSE (J. L. Upham, manager): John Griffith in An Enemy to the King 6; poor business.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): Paul Cazeneuve Feb. 2.==GAIETY THEATRE (Camille Cordalley, lessee): Dark.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Dark.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Wilson, manager): Dark.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Ye Golden Wedding (local) 19.

GOSSIP.

The second tour of the famous Banda Rossa will begin this (Tuesday) evening at Stamford, Conn. Eugenio Sorrentino, the conductor, has brought from Italy some new instrumentalists, notably Sig. Messina, heralded as the best-known trumpeter in Italy, and Sig. Febbo, an artist on the bombardino. The band will have the assistance of Mrs. Marshall Pease, contralto, and Emilio de Gogorza, concert baritone. The tour will be under management of Leigh Lynch and Channing Ellery. New and handsome uniforms have been supplied and the organization will travel in two private hotel cars. The band numbers fifty artists, and every effort will be made to duplicate the artistic sensation created on the former tour. Sig. Sorrentino is outspoken in his belief that the band is much better than when heard before, and he has a lot of new compositions and arrangements with which to delight his audiences.

Manager Jack Kahn has arranged a benefit to be given at his Columbus Theatre next Sunday in aid of George A. Blumenthal.

Under the rather singular title of "One Purple Week, and Then——," Harry B. Wandell, dramatic editor of the St. Louis *Globe Democrat*, has published a very readable romance of stage folk and newspaper folk. The author is more at home in the editorial rooms than behind the scenes at the theatre, but his characters are all truthfully drawn and the story moves along entertainingly. The leading man of the book occasionally ventures a caustic criticism on the drama of the day, and expresses his opinions about various actors and critics. Altogether the novel is well suited to interest members of the two professions with which the author deals. Published by H. B. Wandell, St. Louis.

Fanny McNeil Sterling is ill, and, it is said, in pecuniary distress, at her home in this city.

Carolyn Heustis was out of the cast of La Belle Helene at the Casino during the latter part of last week, because of the illness of her husband, Fred Graves.

Clara Bloodgood has inherited considerable money by the death of her mother, Mrs. J. H. Goodwin, on Jan. 17.

A divorce was granted on Jan. 20 at Bridgeport Conn., separating Lillie Hall Barlow from her husband, Milton G. Barlow.

Mark Hart has closed with At Gay Coney Island, having been called to his home in Worcester, Mass., by the serious illness of his mother.

Beginning Jan. 30, smoking and drinking will not be permitted at Waldmann's New Theatre, Newark, N. J.

Louise Beaudet will play the title role in Mlle. Fifi at the Manhattan Theatre.

Neil Florence has retired from Joseph Murphy's company.

Eugenie Blair's tour in A Lady of Quality will open in Jersey City, next week. Two weeks will then be played in New York State and Pennsylvania, and a Southern tour will begin in Norfolk, Feb. 20. Manager W. M. Wilkins denies a report that the rights to A Lady of Quality were secured from Julia Arthur. They were obtained from the authors, Frances Hodgson Burnett and Stephen Townsend, through T. Henry French and Howe and Hummell. Miss Arthur's rights continue for the rest of this season in the places in which she is already booked.

On the McCoy-Sharkey prize fight, Manager Frank Drew, of the Cleveland Star Theatre, bet George Hauseer $5 that McCoy would win. Before the decision was known Mr. Hauseer left Cleveland, and in the meantime Mr. Drew became the father of a son. Mr. Hauseer, hearing of this, wrote Mr. Drew to place the entire amount of the bet, $10, in bank to the credit of the new member of the Drew family, and now Robert Woodson Drew, born Jan. 3, has a bank account.

The White Heather will close its season in Brooklyn, Jan. 28.

A revival of Metamora is contemplated by the James-Kidder-Warde company.

William Blaisdell may star next season in The Pathfinder, a new play of New England life by Jerome H. Eddy.

Miron Leffingwell has contracted with T. H. Winnett to write a new melodrama which will be sent on the road next season under Mr. Winnett's direction.

Francis Cambello gave a strong and convincing rendering of the part of Major John Cornell in Chattanooga in this city last week, and won from East Side audiences the hatred that is the highest praise of the villain's work.

The latest development in the controversy between Mrs. A. M. Palmer and Mrs. Anita Vivanti Chartres over the comedy, That Man, is a suit brought by the former against the latter for $15,000 damages for slander. Mrs. Palmer, in bringing her counter suit, charges Mrs. Chartres with having made a contract with Mr. Woodward, of Albany, for the production of That Man, despite the fact that the original contract was still in force.

Mrs. James H. Meade is ill with the grip at her home in this city.

Edna Ewen has closed with My Friend from India and has returned to town.

Mrs. Harry Davenport and child have returned from London. Mr. Davenport is still playing in The Belle of New York at the Shaftesbury Theatre, London.

A daughter was born to Mr. and Mrs. Robert Campbell, in this city, on Jan. 19.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Armstrong, Belle
Amrose, Leona
Angus, Katherine
Allsberg, Celia
Armous, Lorraine
Arthur, Florence
Barnes, Mrs. A. B.
Barasco, Phyllis
Bigger, Laura
Beddard, Lillian
Bond, Harriett
Barley, Ethel Barlow
Benton, Eva
Bell, Elenor Lane
Barrymore, Ethel
Butler, Addie
Bryton, Georgia
Beebe, Gracie
Brooks, Maay
Busby, Amy
Brinkley, Vetina
Blair, Eugenie
Bertram, Helen
Bruce, Caroline
Bell, Emma
Ballad, Blanche
Collins, Nina
Chew, Hattie
Cooling, Maud
Chase, Marion
Campbell, Mrs. Colin
Cowper, Archie
Carona, A. M.
Challenger, H. P., Mrs.
Clayton, Blanche
Clifford, Beatrice
Coleman, Ciara
Carmichael, Agnes
Clonghar, Ina
Carter, May
Conway, Lizzie
Classer, Louise
Douglas, Louise
Dunn, Nellie.
Desmond, Florence
Dana, Victoria
Dickey, Clara
Dorety, Lillian
D'Arville, Camille
Davis, Maybelle
Davidson, Pauline
Del Vecchio, Bonnie
Durand, Maude
Edwardy, Jerome, Miss
Emmet, Minnie
English, Jane
Eddy, Jennie
Evans, Lizzie
Evans, Margaret
Ettinger, Lottie
Elteler, Effie
Emmett, Gracie
Fletcher, Pauline
Fitzgerald, Clay
Fontambleu, Ella
Filkins, Grace
Falk, Elenor
Farrington, Nina
Germaine, Katherine
Gilbert, Maud
Grey, Marion
Guishard, Tot
Grover, Ella H.
Gerome, Lillian
Girard, Mrs. A.
Gale, Frankie
Gilmore, Alice
Hall, J. Clinton, Mrs.
Rosford, Maude
Humiston, L., Miss
Hall, Laura Nelson
Hoyt, Edith
Havens, Miss
Hay, Marie D.
Harris, Florence G.
Hadley, Helaine
Hayes, Lizzie
Hill, Kitty
Hepner, Louise
Holloway, Edith
Howe, Mamie
Irving, Alice
James, Willie
Jordan, Jessie
Keno, Beatrice
Kingston, Margaret
Lyons, Gretchen
Leslee, Beatrice
Lipman, Wax E.
LeBrown, T. Miss
Lowe, Dora
Lester, Minnie
LaBlanch, Marie
Lynch, Mrs. W. P.
Leddy, Marie
Leslie, Leone
Le Moyne, Sarah, Mrs.
Lack, Madeline
Loughlin, Anna
Leary, Effie
Lodge, Gertrude
Lanswell, Miss
Illuward, L., Miss
Morton, Bertha
Misco, Ida
Martyne, Agnes
Montanari, Linda
Moreland, Ida
Macy, Cora
Markellie, Vera
McLeod, Villa
Mawson, Mrs. Jean
Muller, Louise
Maben, Caroline
Meredith, Clay
Montrose, Louise
M'Coy, Minnie
Macdonell, Cute
Marvin, Mrs.
Ma Belle, Margerie
Maynard, Lillian
Marsden, Blanche
Morrison, Ada
Mohawk Go Won Go
Mestayer, Dolly
Morton, Dorothy
Murray, Norma
Morrison, Florence
Mackey, Julia
Norton, Madge
Owen, Dot'le E.
Packard, Minnie
Parker, Nellie V.
Pitt Florio A., Mrs.
Peasley, Lea, Miss
Reene, Rose
Robertson, Helen
Rial, Louise
Rae, Marion
Robinson, Anna
Ripley, Lon
Roberts, Florence
Rossiter, Vivian
Ruggles, Minnie E.
Rawiston, Zelma
Ranono, Mrs. W.
Shaw, Alice
Stockwell, Polly
Seymour, Maribel
Shaw, Florence Morris
Stanhope, Berynice
Stafford, Florence
Scott, Edna
Singer, Marion
Stuart, A. R., Mrs.
Sydney, Myra
Snyder, Alace
Snow, Genevieve
Seiden, E. Carrie
Snow, Addie
Sherwood, Florence
Smith, Hilton
Sargent, Isobell
Salisbury, Ella
Schovelin, Lillian
Stafford, Florence
Tunison, Louise
Tucker, Ethel
Tanner, Cora
Thropp, Clara
Thompson, Lonnie
Terry, J. S., Mrs.
Thorne, Sylvia
Totton, Edyth
Vera, Irene
Vassar, Queenie
Verno, Anita
Wallis, Gladys
(2 d.)
Wilburton, Miss
Wood, May E
Waters, Jessie
Ward, Edith
Whalen, Carrie
Welling, Matilda
Willmott, Estelle
William, Bayosir
Wilburham, Florence
Warren, Gertrude
Wolfe, Kitty
Young, Mrs.

MEN.

Aakin, Harry (Spec. del.)
Allen, Whiting As We See It Co.
Arnott, Hugh
Appell, Louis E.
Arno, Chas.
Adams, eam'l J.
Andrews, Wm H.
Bowles, Geo.
Barbour, Lawrence
Bennett, Hugh
Barry, Wm. H.
Barbour, Edwin
Burton, Richard
Beers, Newton
Brown, Harry M.
Brown, C. O.
Buckley, Frank M.
Bolles, Chas.
Brinksley, H. W.
Buhler, Richard
Boyle, Joseph
Brockmeyer, W.
Buckley, J. J.
Bruno, Chris
Barclay, Byron
Bryant, Geo.
Berton, James
Brown, Wm. R.
Barton, H. S.
Bearhope, Jno. C.
Bennah, Chas. A.
Barry, R. C.
Bering, Edwin
Bosworth, Geo.
Bell, Digby
Baldwin, Walter
Bell, Ed.
Bronee, Robt.
Brown, Theo. M.
Bertram & Willard
Boyd, Archie
Craig, Franklin
Chalse, Mr.
Crain, W. S.
Callicott, Clyde B.
Cadmus, R. R.
Cullam, A. B.
Clary, G. R.
Campbell, H. J.
Corliss, Wm.
Conlan, Warren
Callahan, R. M.
Craig, Walter W.
Carleton, C. H.
Carr, Herbert
Carroll, F. P.
Curran, Jas, B.
Clark, Chas. N.
Condon, J. T.
Clark, Frank I.
Corrigan, Emmett
Cavallo, R.
Crosby, T. H.
Cissel, Clarence
Clarke, T. J.
Chauncey, Irving
Chilling, S.
Carr & Jordan
Carr, G. H.
Cook, Thos. Coffin
Cunningham, Arthur
Crane, Seth
Cook, J. M.
Cantor, Daniel
Clifford, Edwin
Coles, Arthur
Cushing, J. Thos.
Drew, Sidney
Dunn, Allan
Driscole, Wm.
Davis, Wm.
Dillon, John
Daly, Wm.
Dowling, Joseph
DeForrest, Hal
Daniels, Joseph D.
Davis, A. H.
De Vere, Theo. H.
Day, H. B.
Davis, Owen
Deltwyn, A. E.
Davenport, Allen B.
Dailey, Joseph
Drummer, Mr. & Mrs. Jack
Darner, A. C.
Dircks, Fred E.
Eckhart, Hugo
Edredge, Asa
Everitts, Geo. P.
Edwards, J. S.
Eisner, Ed.
Ely, Sidney
Edwards, Julian
Ernest, J. S.
Ellis, Chas.
Edwards, Chas. F.
Elliott, Robert
Franklin, Gus
Ferral, Robt. J.
Fisher, Harry
Frank, Harry
Frye, C. F.
Ford, Clint G.
Flood, Frank
Frederic, Wm.
Farnum, Wm. Miller
Freeman, Max
Forrester, Ben
Garey, James K.
Germunder, Geo.
Grapwin, Chas.
Gourley, John
Griffin, John D.
Gilmer, J. K.
Geddes, David F.
Girard, E.
Goldberg, H.
Gorman, W. E.
Gibney, Chas. F.
Goodstardt, L. M.
Gabriel, Max
Gheen, Francis
Gilroy, John
Gurnsey, Will S.
Grandin, Elmer
Gillies, J. M.
Gilliam, A. B.
Guy, Arthur
Glaiser, Harry
Gray, Frank
Grandon, Frank J.
Granville, Taylor
Gillette, Wm. H.
Greer, Julian
Hopper, Chas.
Hatch, Alonzo
Harcourt, Mr. & Mrs. Wm.
Hayman, Joe H.
Harris, Al
Harrigan, Ed.
Hollingshead, Roy
Henderson, David
Hyman, Sidney M.
Hadley & Howard
Higgins, D. K.
Hayes, Jno. T.
Hill, Garton
Hale, John S.
Henderson, David
Hern, Chas. A.
Howard, Geo. B.
Halley, A. M.
Heuman, John
Harvey, Louis
Hudson, Alfred
Howitz, Chas.
Hunt, Frank
Hooper, H. Brooks
Irving, George
Insler, Chas. E.
Jossey, W. J.
Jefferson, Joseph
Jarret, Berrie
Johnson, Ralph
James, True S.
Jossey & Martin
Keller, Mr. & Mrs. Frank
Kingdon, Francis
Ketcham & West
Kennard, J. F.
Kane, Robt.
Keene, Richard
Keating, James
Knowles, Geo. F.
Kerkhoff, Prof. Evans
Kelly, Dan
Keates, J. V.
Kenney, Geo.
Kruger, Jacques
Kranz, Alfred
Lees, W. J.
Lacroix, Emile
Lindsay, Prof. R. F.
Ladner, John
Lander, Frank
Lennon, Nester F.
Loring, L. J.
Lane, Leopold
Lee, Jas. S.
Livingston, Arthur
Lytell, Wm.
Leland, Robt.
La Croix, Arda
Lucus, J. R.
Lester, Harry E.
Levi, Maurice
Lonergan, Lester
Ling, Richie
Marston, Lawrence
McDonough, Thos. P.
Mgr. Twin of Laurel
Maitland, Wm.
Mgr. Signal Liberty Co.
Morganthen, M. L.
McCreedy, Wm.
Moorehouse, Frank G.
McLeod, Andrew
Montgomery, Irving
Mayo, Del G.
Mordaunt, Harold
Midgeley, Eager
Martinez, G. T.
McDonough, Glen
Macpherson, W. H.
Mitchell, Dodson
Manhalf, Harry
Matchette, Wm. H.
Myers, Sam
Murray, Francis
Moore, James S.
Morris, Edgar
Mgr. Maur's Avenged
Mason, Wm.
Moore, James S.
Moran, W. H.
Mack, Chas. Willard
Milton, Gus
MacDonald, Frank
Murray, Stewart
Mills, Robt.
McCarthy, Chas. P.
McWade, Edward
McNeal, H. B.
Moore, J. E.
Manley, M. A
Montegriffo, A.
Morrissy, Jas. W.
Nuckols, Chas.
Nash, Geo.
Newman, Al H.
Newton, Chas.
Norcross, Frank M.
Nief, Leon E.
Owens, J. E.
Price, W. R., Dr.
Pearson, A. Y.
Poland, Ed.
Patterson, Sam B.
Perley, S. M.
Pitt, Wm. A.
Post, W. H.
Periolott, Geo.
Pond, H. S.
Perkins, Walter C
Pembrooke, Clifford
Quimby, C. C.
Ricketts, Thomas
Russell, Fred
Reynolds, Wm. H.
Reipl, Herman
Rivers, Mr.
Rareshide, Geo. H.
Robinson, Harry S.
Reynolds, Barney
Ryder, Walter E.
Reed, John A.
Rew, E. W.
Robbins, Marc
Rogers, Wm. A.
Rivers, David
Ramona, W. V.
Robinson, Jno. Stuart
Royle, Milton
Roobins, Fred
Rentfrou, J. N.
Redding, E.
Richmond, Clements
Stevens, Elwyn
Stawfger, Ollie C.
Stone, E. G.
Scott, Carlisle
Shaw, C. H.
Seabury, Forrest
Shaffer, C. N.
Seldeu, Stetson
Silver, G. Late
Strand, Elmo A.
Stapleton, John
Smith, Edgar
Stanfield, D. M.
Small, Frank A.
Sanford, J. S.
Stewart, A. H.
Schachow, J.
Steyker, G. A.
St. John, N. B.
Selden, Edgar
St. Martin, Clement
Stuart, A. H. & Wife
Sheridan, Frank
Thall, Sam
Thropp, Chas. E.
Tuthill, Ben
Thiss, M. M.
Tucker, J. P.
Toland, Louis B.
Terris, Wm. T.
Tolson, Chas. T.
Thearis, H. B.
Treacy, Joseph
Thompson, J. T. W.
Tuton, W. J.
Tilton, Ed. B.
Teale, J. Edward
Thompson, Wensley
Timporn, Prof.
Thrum, Horace G.
Tannerhill, Frank E.
Vanderlip, W.
Vell, H. Arvillie Lee
Vinard, Harold
Vincent, Leon John
Vincent, Walter S.
Vernon, R. C.
Vesina, E. C.
Van Auken, J. K.
Wooderson, J. L.
Wolf, Wm. B.
Wilson, Will R.
Woodman, Frank
Wheeler, Allen
White, Will L.
Williams, Taylor
Washburn, Leon
World, John W.
Wills, Frank M.
Wyngate, Chas. F.
Williams, Malcolm
Wellington, Eugene
Wells, Chas. B.
Winslow, Herbert Hall
West, C.
Webster, Jno.
West, Clarence
Wheeler, W. B.
Wilson, Al H.
Wells, Frank M.
Weaver, R. S.
Wright, Wm. H.
Ward, Thos. H.
Walsh, John
Wotherspoon, D. S.
Wilmer, Sidney
Wright, Frank
Walter, Burt
Webb, F. N.
Young, Cyril

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed in such a season before that day.

DRAMATIC COMPANIES.

A. RACHMANN'S HONEYMOON (Ward and Sackett): Dallas, Tex., Jan. 29-31, Pine Bluff, Ark., 2-5, Hot Springs 6, Little Rock 7, Helena 8, Cairo, Ill., 9, Paducah, Ky., 10, Evansville, Ind., Feb. 1, Terre Haute 2, Evansville, Ill., 3, 4 Champaign 4.

A BOY WANTED: Hamilton, Ont., Jan. 28.

A BREEZY TIME (Eastern): Mt. Pleasant, Pa., Jan. 24, Connellsville 25, Greensburg 26, Johnstown 28, Evansburg 30, Hastings 31, Altoona Feb. 1, Tyrone 2.

A BUNCH OF KEYS (Gus Bothner, mgr.): Aberdeen, Wash., Jan. 24, Olympia 25, Tacoma 26.

A CHEERFUL IDIOT (The Blondelles): Chicago, Ill., Jan. 29-Feb. 4.

A CONTENTED WOMAN: Belle Archer, Fred E. Wright, mgrs.): San Francisco, Cal., Jan. 29-Feb. 4.

A DANGEROUS MAID: Boston, Mass., Jan. 9-28, Baltimore, Md., 30-Feb. 4, Philadelphia, Pa., 6-11.

A DAY AND A NIGHT: Pittsburg, Pa., Jan. 29-Feb. 4.

A DOG IN THE MANGER (Hoyt and McKee): Washington, D. C., Jan. 30-Feb. 4.

A GRIP OF STEEL: Washington, D. C., Jan. 29-Feb. 4, Philadelphia, Pa., 30-Feb. 4.

A GUILTY MOTHER: Zanesville, O., Jan. 28, New Philadelphia 29, E. Liverpool 30, Carlisle, Pa., 31, Harrisburg 28, New York city Feb. 6-11.

A HIGH BORN LADY (Clifford and Huth): Dayton, O., Jan. 23-25, Columbus 26-28, Cleveland 30-Feb. 4, Detroit, Mich., 6-11.

A HIRED GIRL (Eastern: Binney and Vance, props., W. S. Butterfield, mgr.): Clinton, Ia., Jan. 24, Dixon, Ill., 25, Freeport 26, Dubuque, Ia., 27, Waterloo 28, Mason City 30, Ft. Dodge 31.

A HOT OLD TIME (The Rays): Cincinnati, O., Jan. 23-28, Chicago, Ill., 30-Feb. 18.

A JAY IN NEW YORK: Fall River, Mass., Jan. 26-28.

A MILK WHITE FLAG (Thos. W. Ryley, mgr.): Uniontown, Pa., Jan. 24, Johnstown 25, Altoona 26, Lancaster 27, Chester 28, Philadelphia 30-Feb. 4, Baltimore, Md., 6-11.

A NIGHT AT THE CIRCUS: Auburn, Ind., Jan. 28.

A PARLOR MATCH (W. M. Gray, mgr.): Butte, Mont., Jan. 23-25, Winnipeg, Man., 30, 31.

A RUNAWAY GIRL: New York city Sept. 12—indefinite.

A STRANGER IN NEW YORK: Macon, Ga., Jan. 26, Americus 25, Albany 26, Thomasville 27, Tampa, Fla., 28.

A STRANGER IN NEW YORK: La Crosse, Wis., Jan. 24, Madison 25, Milwaukee 26-28, Chicago, Ill., 30-Feb. 4.

A TEXAS STEER (Katie Putnam): Indianapolis, Ind., Jan. 29-25, Mansfield, O., 26, Akron 27, Canton 28, Pittsburg, Pa., 30-Feb. 4

A TURKISH BATH (H. M. Blackaller, mgr.): Hart-City, Ind., Jan. 24, Dunkirk 25, Peru 26, Gas City 27, Montpelier 28.

ADAMS, MAUDE: Philadelphia, Pa., Dec. 26—indefinite.

AFTER THE WAR (Travers Vale, director): Austin, Tex., Jan. 24, Belton 25, Waco 26, Corsicana 27, Tyler 28, Dallas 30, Ft. Worth 31.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

AMERICAN COMEDY SYNDICATE: Grand Rapids, Mich., Jan. 22-2a, Toledo, O., 26-28.

ARNOLD PLAYERS: Rome, Ga., Jan. 23-28.

ARTHUR, JULIA (A. H. Canby, mgr.): Boston, Mass., Jan. 23-Feb. 4, Newark, N. J., 6-11.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Denver, Col., Jan. 22-28, Cripple Creek 29, Leadville 30, Aspen 31, Provo Feb. 1, Salt Lake, U., 2, 3, Ogden 4.

AT PINEY RIDGE: Battle Creek, Mich., Jan. 27.

AT THE WHITE HORSE TAVERN: New York city Feb. 6—indefinite.

AUBREY DRAMATIC CO.: Cincinnati, O., Jan. 23-28, Chattanooga 29-Feb. 4, Atlanta, Ga., 6-11.

BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.

BENNETT-MOULTON (A. Earl Burgess, mgr.): Meriden, Conn., Jan. 23-28, Yonkers, N. Y., 30-Feb. 4.

BENNETT-MOULTON (B. E. K. Moulton, mgr.): New Bedford, Mass., Jan. 23-Feb. 4, Haverhill 6-18.

BROSNAHAN-JACKSON: Pittston, Pa., Jan. 23-28, Binghamton, N. Y., 30-Feb. 4.

BROWN'S IN TOWN (J. J. Rosenthal): St. Louis, Mo., Jan. 30-Feb. 4.

BRYAN COMEDIANS: Ottawa, Ill., Jan. 23-28, Pontiac 30-Feb. 4.

BURNS, CARRIE STANLEY: Greenwich, Conn., Jan. 23-25, Lodi 26-28.

BURRILL COMEDY (Charles W. Burrill, mgr.): Chelsea, Mass., Jan. 23-28, Gloucester 30-Feb. 4.

BURR OAKS: Philadelphia, Pa., Jan. 23-28.

BYRNE BROS.: Chicago, Ill., Jan. 23-28.

BYRON, OLIVER: Columbus, O., Jan. 23-25, Indianapolis, Ind., 26-28, Chicago, Ill., 29-Feb. 11.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Taunton, Mass., Jan. 23-28, Woonsocket, R. I., 30-Feb. 4.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CATHERINE (Charles Frohman): Boston, Mass., Jan. 9-28, Providence, R. I., 30-Feb. 4, Philadelphia, Pa., 6—indefinite.

CAZENEUVE, PAUL: St. John's, N. B., Jan. 16-28.

CHATTANOOGA (Eastern: Jay Simms, mgr.): Bridgeport, Conn., Jan. 23, 24, Norwich 25, Waterbury 26-28, Bristol 30, New Britain 31, Willimantic Feb. 1, Hartford 2-4, Greenfield, Mass., 7.

CHESTER, ALMA (O. W. Dibble, mgr.): Elizabeth, N. J., Jan. 23-28, Chester, Pa., 30-Feb. 4, York 6-11.

CLARKE, CRESTON (H. Willard Storm, mgr.): Nashville, Tenn., Jan. 23, 24, Clarksville 25, Evansville, Ind., 26, Washington 27, Brazil 28, Terre Haute 30, Anderson 31, Greenville, O., Feb. 1, Springfield 2, Tiffin 3, Sandusky 4, Toledo 5-7.

CLARKE, HARRY CORSON (Sanford B. Rickaby, mgr.): Logan, U., Jan. 24, Anaconda, Mont., 26, Butte 27, 28, Great Falls 30, Helena 31, Spokane, Wash., Feb. 3, 4, Tacoma 6, Victoria, B. C., 7, Wellington 8, Nanaimo 9, Vancouver 10, New Whatcom, Wash., 11, Seattle 12, 13.

CLARKE-HAZLETON: Frankfort, Ind., Jan. 23-28.

CLEMENT, CLAY (John Henry Martin, mgr.): Muncie, Ind., Jan. 24, Ft. Wayne 25, Toledo, O., 26, Elkhart, Ind., 27, Huntington 28, Wabash 30, Marion Feb. 1, Frankfort 2, Lafayette 3, Terre Haute 4, Evansville 6, Paris, Ill., 8, Springfield 9, Canton 10, Peoria 11.

COLUMBIAN COMEDY (Newell and Morrison, props. and mgrs.): Red Wing, Minn., Jan. 23-28, Rochester 30-Feb. 4, La Crosse, Wis., 6-11.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Hartford, Conn., Jan. 23-28, Paterson, N. J., 30-Feb. 4, Poughkeepsie, N. Y., 6-18.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Newport, R. I., Jan. 23-28, Norwich, Conn., 30-Feb. 4, Lowell, Mass., 6-11.

COURTENAY MORGAN: Alliance, O., Jan. 23-28, Sharon, Pa., 30-Feb. 4, Massillon, O., 6-11.

CRANE, WM. H.: New Orleans, La., Jan. 23-28, Memphis, Tenn., 30, 31.

CUBA'S VOW (E. J. Hassan, mgr.): Mattoon, Ill., Jan. 24, Pana 25, Springfield 26, Hannibal, Mo., 27, Sedalia 28, St. Joseph 30, Topeka, Kan., 31.

CUMMINGS, RALPH: Louisville, Ky., Jan. 23-28.

CUMBERLAND '61: New York city Jan. 23-28.

DAILEY STOCK: Visalia, Cal., Jan. 23-28.

DARKEST RUSSIA (Zoellner & Jepson, mgrs.): Rock Springs, Wyo., Jan. 24, Ogden, U., 25, Salt Lake 26-28, Pocatallo, Id., 30, Boise City 31.

DAUGHTERS OF THE POOR: Jersey City, N. J., Jan. 23-28.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Richmond, Va., Jan. 24, 25, Lynchburg 26, Danville 27, Asheville, N. C., 28, Knoxville, Tenn., 30, Athens, Ga., 31.

DEVIL'S ISLAND (J. H. Wallick, mgr.): Brooklyn, N. Y., Jan. 23-28, Hoboken, N. J., 2-Feb. 1, Newark 6-11.

DEWEY'S RECEPTION IN MCFADDEN'S ALLEY (Robert Mills, manager): Montreal, Can., Jan. 23-28.

DONNELLY STOCK: New York city Aug. 27—indefinite.

DOWN IN DIXIE: Pittsburg, Pa., Jan. 23-28.

DREW, JOHN: Providence, R. I., Jan. 23-25, Worcester, Mass., 26, Lowell 27, Portland, Me., 28, Harlem, N. Y., 30-Feb. 4, Baltimore, Md., 6-11.

ELDON'S COMEDIANS: Connorsville, Ind., Jan. 23-28.

ELROY STOCK: Lewiston, Me., Jan. 23-28, Portland 30-Feb. 4.

EMMETT, KATIE: Hoboken, N. J., Jan. 26-28.

ERWOOD STOCK: Toronto, O., Jan. 30-Feb. 4, New Martinsville, W. Va., 6-11.

FABIO ROMANI: Monmouth, Ill., Jan. 24, Bushnell 25, Canton 26, Clinton 27, Lincoln 28, Champaign 30, Danville 31, Mattoon Feb. 1, Paris 2, Jacksonville 3, Carrollton 4, E. St. Louis 5, Carlinville 6, Litchfield 7.

FAUST (Labadie): Ironton, O., Jan. 27-28, Chillicothe 30-Feb. 4.

FAUST (White's): Waynesburg, Pa., Jan. 24, Monongahela 25, Brownsville 26, Leechburg 27, New Kensington 28, Irwin 30, Latrobe 31, Butler Feb. 1, Warren, O., 2, Ashtabula 3, North East 4, Union City 6, Corry 7, Titusville 8, Punxsutawney 9, Philipsburg 10, Curwensville 11.

FERRIS COMEDIANS (Dick Ferris, mgr.): Topeka, Kan., Jan. 23-28, Springfield, Mo., 30-Feb. 4, Jonesboro, Ark., 6-11.

FISKE, MRS. (Charles E. Power, mgr.): Boston, Mass., Jan. 23-28.

FRENCH, R. E.: Butte, Mont., Jan. 16, indefinite.

FRENCH STOCK: Owen Sound, Ont., Jan. 23-28.

GETTYSBURG: Bethlehem, Pa., Jan. 24, Pottsville 25, Hazleton 26, Nanticoke 27, Bohanon 28, Lebanon 30, Carlisle 31, Harrisburg Feb. 1, Gettysburg 2, Chambersburg 3.

GIDNEY-HOEFFLER (Jack Hoeffler, mgr.): Youngstown, O., Jan. 23-28, Jamestown, N. Y., 30-Feb. 4, Olean 6-11.

GILBOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Fairbury, Ill., Jan. 24, Watseka 25, Hoopston 26, Danville 27, Paris 28, Charleston 30, Mattoon 31.

GILLETTE, WM.: Richmond, Va., Jan. 26, Norfolk 27, Wilmington, Del., 28.

GLENN, SAMI, W.: Morristown, Tenn., Jan. 24, 25, Asheville, N. C., 26, Hendersonville 28.

GOODWIN, N. C.: New York city Jan. 2—indefinite.

GOODRICH, EUNICE: Albany, Ga., Jan. 23-25.

GORMAN BROS. (Mr. Beane from Boston): Indiana, Pa., Jan. 25, Latrobe 26, Connellsville 27, Greensburg 28.

HACKETT, JAS. K.: Chicago, Ill., Jan. 23-28, Cincinnati, O., 30-Feb. 4.

HARCOURT, JESSIE: St. Johns, N. F., Jan. 2-Feb. 11.

HARRIGAN AND FITZSIMMONS: Detroit, Mich., Jan. 23-28.

HARRISON, CHAS.: Larned, Kan., Jan. 23-28.

HAVE YOU SEEN SMITH: Brooklyn, N. Y., Jan. 30-Feb. 4.

HAZLETON, BLANCHE: Brazil, Ind., Jan. 23-28.

HERNE, JAS. A. (Wm. B. Gross, mgr.): Baltimore, Md., Jan. 23-28, New York city 30—indefinite.

HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Cumberland, Md., Jan. 23-28, Reading, Pa., 30-Feb. 4.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Paterson, N. J., Jan. 23-28.

HOGAN'S ALLEY (Gilmore and Leonard; P. A. Paulscraft, manager): Albany, N. Y., Jan. 26-28, Montreal, Can., 29-Feb. 4, Toronto 6-11.

HOGAN'S ALLEY (Western: Gilmore and Leonard; Belcher and Hennessy, mgrs.): Helena, Mont., Jan. 23, Bozeman 24, Livingston 25, Miles City 26, Glendive 27, Dickerson, N. D., 28, Bismarck 30, Jamestown 31, Fargo Feb. 1, Grafton 2, Winnipeg, Man., 3, 4, Grand Forks, Minn., 6, Crookston 7, Napeton 8, Fergus Falls 9, St. Cloud 10, Faribault 11.

HOLLIS, LORAINE: North East, Pa., Jan. 23-25, Hornellsville, N. Y., 30-Feb. 4.

HOUGHTON STOCK: Mt. Jewett, Pa., Jan. 23-28, Titusville 30-Feb. 4, Warren 6-11.

HOYT COMEDY: Rich Hill, Mo., Jan. 23-28, Aurora 30-Feb. 4.

HUMAN HEARTS (W. E. Nankeville, mgr.): Boston, Mass., Jan. 23-28, Providence, R. I., 30-Feb. 4.

HUNTLEY-JACKSON STOCK (Willis P. Jackson, mgr.): Hazleton, Pa., Jan. 23-25, Allentown 26-28, Paterson, N. J., 30, 31.

IN OLD KENTUCKY: Decatur, Ill., Jan. 24, Peoria 28.

IRWIN, MAY: New York city Nov. 7—indefinite.

JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): San Diego, Cal., Jan. 23, 24, Pasadena 25, Fresno 26, Sacramento 30, 31, Stockton Feb. 1, San José 2, 3, San Francisco 6-18.

JEFFERSON COMEDY: St. Thomas, Can., Jan. 25, Hamilton 26.

JOHN MARTIN'S SECRET: Chicago, Ill., Jan. 16-28.

JOHNSON COMEDY: Ithaca, N. Y., Jan. 23-28.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Atlanta, Ga., Jan. 23, 24, Chattanooga, Tenn., 25, Knoxville 26, Roanoke, N. C., 27, Lynchburg, Va., 28, Norfolk 30, 31, Richmond Feb. 1, 2, Baltimore, Md., 6-11.

KENNEDY, WALTER J. (H. W. Becker, mgr.): Newnan, Ga., 24, West Point 25, Opelika, Ala., 26, Columbus, Ga., 27, Montgomery, Ala., 28, Selma 30, Birmingham 31.

KING, CHARLES: Natchitoches, La., Jan. 23-28.

KING DRAMATIC (N. Appell, mgr.): Springfield, O., Jan. 23-28, Richmond, Ind., 30-Feb. 4, Harrisburg, Pa., 5-11.

KLIMT-HEARN (Sol Braunig, mgr.): San Antonio, Tex., Jan. 23-25, Houston 26-28.

LILIPUTIANS, THE: Cincinnati, O., Jan. 23-28, Chicago, Ill., 30-Feb. 4.

LITTLE LORD FAUNTLEROY: New York city Jan. 23-28.

LYCEUM STOCK (Frohman): New York city Nov. 21—indefinite.

LYCEUM THEATRE (Sweet): Cresco, Ia., Jan. 23-28.

MACAULEY AND PATTON: Clarksburg, W. Va., Jan. 23-29, Parkersburg 30-Feb. 4, Grafton 6-11.

MACK, ANDREW (Charles H. Greene, mgr.): New York city Jan. 16-31.

MC DOODLE'S FLATS: Manchester, N. H., Jan. 23-25, Lowell, Mass., 26-28.

MACDOWELL, MELBOURNE: Louisville, Ky., Jan. 23-28.

MCFADDEN'S ROW OF FLATS: Detroit, Mich., Jan. 23-28.

MCSORLEY'S TWINS: Marion, Ind., Jan. 26, Brazil 27, Terre Haute 28, Evansville 29, Owensboro, Ky., 30, Hopkinsville 31, Paducah Feb. 1.

MACLEAN-TYLER-HANFORD: Ft. Worth, Tex., Jan. 23, 24, Gainesville 25, Sherman 26, Paris 28, Ft. Smith, Ark., 30, Springfield Mo., 31.

MADEMOISELLE FIFI: New York city Jan. 30—indefinite.

MALONEY'S WEDDING (Ned Morris, mgr.): Bucyrus, O., Jan. 24, Mansfield 25, Bellefontaine 26, No. Baltimore 27.

MANSFIELD, RICHARD: Columbus, O., Jan. 24, Toledo 25, Detroit, Mich., 26-28, Brooklyn, N. Y., 30-Feb. 4.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Detroit, Mich., Jan. 23-25, Bay City 26, E. Saginaw 27-28, Grand Rapids 30, Muskegon 31, Kalamazoo Feb. 1, Coldwater 2, Goshen, Ind., 3, Elkhart 4, So. Bend 6, La Porte 7, Michigan City 8, Elgin, Ill., 9, Kenosha, Wis., 10, Racine 11.

MARKHAM COMEDY: Elizabeth, N. J., Jan. 23-28.

MARKS BROS. (No. 2): Renfrew, Can., Jan. 23-28.

MARLOWE, JULIA: Washington, D. C., Jan. 23-28, Wilmington, Del., 30, Trenton, N. J., 31, Philadelphia, Pa., Feb. 6-11.

MARTELL MERRY MAKERS: Bakersfield, Cal., Jan. 22-24, Stockton 25-31, San José 30-Feb. 4.

MATHEWS AND BULGER (Dunne and Ryley, props.): Philadelphia, Pa., Jan. 23-28, Washington, D. C., 30-Feb. 4.

MAXWELL STOCK: Delphos, O., Jan. 23-28.

MAYNARD, EDWIN (Sara Mac Donald): Torrington, Conn., Jan. 23-28, Pittsfield 30-Feb. 4, Adams 6-11.

MEYERS-LEYBURNE (Will H. Meyers, mgr.): Ashland, Pa., Jan. 23-28, Shamokin 30-Feb. 4, Reading 6-11.

MILES IDEAL STOCK: Elmira, N. Y., Jan. 23-28, Scranton, Pa., 30-Feb. 4, Wilkes-Barre 6-11.

MILLER, HENRY: Brooklyn, N. Y., Jan. 23-28, Washington, D. C., 30-Feb. 4.

MISTAKES WILL HAPPEN: Kansas City, Mo., Jan. 23-28.

MISS FRANCIS OF YALE: Natchez, Miss., Jan. 25.

MODJESKA (John C. Fisher, mgr.): Brooklyn, N. Y., Jan. 23-28, Newburgh 30, Poughkeepsie 31, Syracuse Feb. 1, 2, Watertown 3, Ogdensburg 4, Ottawa, Ont., 6, 7, Kingston 8, Toronto 9-11.

MONEY TO BURN: Burlington, Ia., Jan. 28.

MOROSCO STOCK: Oakland, Cal., Jan. 23-Feb. 4, Stockton 6.

MORTIMER, CHARLES (C. Y. Parsons, mgr.): Frostburg, Md., Jan. 23-28, Barton 30-Feb. 4.

MURPHY, JOSEPH: Buffalo, N. Y., Jan. 23-28, Pittsburg, Pa., 30-Feb. 4.

MURPHY, TIM (T. E. Saunders, mgr.): Des Moines, Ia., Jan. 27, Cedar Rapids 28.

MURRAY COMEDY: Joliet, Ill., Jan. 23-28.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Pine Bluff, Ark., Jan. 24, Hot Springs 25, Texarkana 26, Shreveport, La., 27, Marshall, Tex., 28, Palestine 30, Tyler 31, Greenville Feb. 1, Paris 2, Sherman 3, Gainesville 4.

MY DAUGHTER'S HUSBAND: Hillsboro, Ill., Jan. 24.

MY FRIEND FROM INDIA (Walter Perkins): Colon, Mich., Jan. 24, La Porte, Ind., 25, Michigan City 26, Valparaiso 27, Pullman, Ill., 28, So. Chicago 29, Elgin 30, Joliet 31, Ottawa Feb. 1, Streator 2, Galesburg 3, Dixon 4, La Salle 5, Aurora 6, Kankakee 7, Ft. Wayne, Ind., 8, Jackson, Mich., 9, Coldwater 10, Grand Rapids 11.

MY FRIEND FROM INDIA (Smyth and Rice, mgrs.): Sherman, Tex., Jan. 24, Paris 25, Ft. Smith, Ark., 26, Springfield, Mo., 27, Ft. Scott, Kan., 28, Kansas City, Mo., 29-Feb. 4.

MYRKLE AND HARDER: Pensacola, Fla., Jan. 23-28, Mobile, Ala., 30-Feb. 2.

NATURAL GAS: Zanesville, O., Jan. 28.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

NETHERSOLE, OLGA: New York city Jan. 9—indefinite.

NEW ENGLAND STOCK: Holyoke, Mass., Jan. 23-28, Fitchburg 30-Feb. 4, No. Adams 6-11.

NEXT DOOR (Royer Bros.; J. H. Arthur, mgr.): Dayton, O., Jan. 24, Newark 25, Galion 26, Marion 27, Findlay 28, Lima 30, Mansfield 31, Bucyrus Feb. 1, Bellefontaine 2, Urbana 3, Springfield 4, Greenville 6, Union City, Ind., 7, Defiance, O., 8, Marion, Ind., 9, Muncie 10, Elwood 11.

OLCOTT, CHAUNCEY: New York city Jan. 9—indefinite.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Crete, Neb., Jan. 24, Wilber 25, Wymore 26, Tecumseh 27, Falls City 28, Hiawatha, Kan., 31.

O'HOOLIGAN'S WEDDING: Binghamton, N. Y., Jan. 23-25, Wilkes-Barre, Pa., 26-28, Bloomsburg 30, Altoona Feb. 3-4.

O'NEILL, JAMES: New Orleans, La., Jan. 23-28, Meridian, Miss., 30, Columbus, Ga., 31, Memphis, Tenn., Feb. 1, 2, Cairo, Ill., 3, Aton 4, St. Louis, Mo., 6-11.

ON AND OFF: New York city Jan. 23-28, Brooklyn, N. Y., 30-Feb. 4.

ON THE WABASH (Edward C. White, mgr.): Newark, N. J., Jan. 23-28, Philadelphia, Pa., 30-Feb. 4.

OTHER PEOPLE'S MONEY (Hennessy Leroyle; H. H. Forsman, mgr.) Paterson, N. J., Jan. 23-25, Dover 26, Westchester, Pa., 27.

OTT, JOE: Philadelphia, Pa., Jan. 23-28, Newport News, Va., Feb. 6.

OTT BROS.: Seattle, Wash., Jan. 23-28.

PECK'S BAD BOY (George W. Heath, mgr.): Kenton, O., Jan. 23, Galion 25, Marion 26, Crestline 27, Salem 28, Cleveland 30-Feb. 4.

PERUCHI-BELDENI: Cordele, Ga., Jan. 23-25, Americus 26-28, Montgomery, Ala., 30-Feb. 4, Anniston, Ala., 6-11.

PITMAN, SAM (Frank P. Haven, mgr.): Nashua, N. H., Jan. 23-28, Waterbury, Conn., 30-Feb. 4, Lynn, Mass., 6-11.

PLUNKARD, SI.: Richmond, Ky., Jan. 24, New Albany, Ind., 28.

POTTS, JACK (H. H. Fisher, mgr.): Pittsburg, Kan., Jan. 23-28, Webb City 30-Feb. 4, Joplin 6-11.

PUDD'NHEAD WILSON (Edwin Mayo): Salt Lake City, U., Jan. 24-28, Grand Junction, Col., 27, Leadville 28, Denver 29-Feb. 4.

REDMOND DRAMATIC (Edward Redmond, mgr.) Columbia, Mo., Jan. 23-28.

REED, ROLAND (E. B. Jack, mgr.): Columbus, Ga., Jan. 24, Macon 25, Augusta 26, Atlanta 27, 28, Birmingham, Ala., 30, Montgomery 31.

REHAN, ADA: New York city Nov. 16—indefinite.

REMEMBER THE MAINE (Eastern: John Whitely, mgr.): Watkins, N. Y., Jan. 24, Corning 25, Cortland 26, Binghamton 27, Port Jervis 28, Newark, N. J., 30-Feb. 4, Boston, Mass., 6-11.

REMEMBER THE MAINE (Western: Charles H. Haystead, mgr.): Billings, Mont., Jan. 26, Livingston 27, Bozeman 28, Butte 29-Feb. 1, Anaconda 2, Great Falls 3, Hamilton, Id., 6, Missoula 7, Wallace 8, Colfax, Wash., 9, Moscow 10, Pullman 11.

RICE, FANNY: Pittsburg, Pa., Jan. 23-28.

RIP VAN WINKLE: Morristown, Tenn., Jan. 24, 25, Asheville, N. C., 26, Hendersonville 28, Spartanburg, S. C., 30, Yorkville Feb. 1, Chester 2, Charlotte, N. C., 3, Monroe 4.

ROBER, KATHERINE: Salem, Mass., Jan. 23-28.

ROBERTSON, PUNCH: Palestine, Tex., Jan. 24-28, Brenham 30-Feb. 2, Victoria 6-8.

ROBSON, STUART (D. V. Arthur, mgr.): Toronto, Can., Jan. 23-25, Detroit, Mich., 26-28, Indianapolis, Ind., Feb. 2, Columbus, O., 3, Toledo 4.

ROGERS BROTHERS: Pittsburg, Pa., Jan. 16-31.

RUBLE-KREYER: Ennis, Tex., Jan. 23-28.

RUSSELL, SOL SMITH: Chicago, Ill., Jan. 23-Feb. 4, Grand Rapids, Mich., 6, Saginaw 7, Ann Arbor 8, Detroit 9-11.

SALISBURY STOCK: Milwaukee, Wis.—indefinite

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Bridgeton, N. J., Jan. 23-28, Atlantic City 30-Feb. 4, Red Bank 6-11.

SECRET SERVICE (Charles Frohman, mgr.): Jacksonville, Fla., Jan. 24, Charleston, S. C., 25, Richmond, Va., 26, Norfolk 27, Wilmington, N. C., 28, Philadelphia, Pa., 30-Feb. 4.

SHANTY TOWN: Circleville, O., Jan. 25, St. Clair, Minn., 30, Fargo, N. Dak., 31, Crookston Feb. 1, Grand Forks 2, Jamestown 6, Billings, Mont., 7, Livingston 8, Bozeman 9, Great Falls 10, Helena 11, Butte 12-15, Anaconda 16.

SHAW, SAM T.: Gilroy, Cal., Jan. 23-28, Visalia 30-Feb. 4, Porterville 6-11.

SHEA-MCAULIFFE: Reading, Pa., Jan. 23-28, Binghamton, N. Y., 30-Feb. 4.

SHEA, THOMAS E.: Chicago, Ill., Jan. 16-28, Grand Rapids, Mich., 30-Feb. 1, Toledo 2-4.

SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): Port Jervis, N. Y., Jan. 22-28, Middletown 30-Feb. 4, Fishkill 6-11.

SHENANDOAH (Jacob Litt, mgr.): Washington, D. C., Jan. 23-28, New York city 30-Feb. 11.

SHERMAN, ROBERT: Trenton, Mo., Jan. 23-28.

SHORE ACRES (William B. Gross, mgr.): Jackson, Mich., Jan. 24, Ann Arbor 25, Saginaw 26, Lansing 27, Dowagiac 28, Kalamazoo 30, Battle Creek 31, Elkhart, Ind., Feb. 1, Huntington 2, Wabash 3, Marion 4, Logansport 6, Peru 7, South Bend 8, Joliet, Ill., 9, Aurora 10, Janesville, Wis., 11.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Orangeburg, S. C., Jan. 24, Augusta 25, Milledgeville, Ga., 26, Griffin 27, Newman 28, Atlanta 30-Feb. 1, Athens 2, Elberton 3, Anderson, S. C., 6, Spartansburg 7, Charlotte 8, Greensboro 10, Danville, Va., 11.

SIDE TRACKED (E. J. Walters, mgr.): Denison, Ia., Jan. 24, Sioux City 25, Lemars 26, Rock Rapids 28, Sioux Falls, S. Dak., 30, Mitchell 31.

SKINNER, OTIS: Raleigh, N. C., Jan. 24, Wilmington 25, Charleston, S. C., 26, Savannah, Ga., 27, 28, Augusta 30, Macon 31.

SOWING THE WIND (Julius Cahn, mgr.): Dallas, Tex., Jan. 24, Ft. Worth 25, Corsicana 26, Waco 27, Belton 28, San Antonio 29, 30, Austin 31.

SOTHERN, E. H.: St. Louis, Mo., Jan. 23-28, Indianapolis, Ind., 30, 31.

SPEARS COMEDY (T. H. Delevan, mgr.): Bangor, Me., Jan. 24-28.

SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Newburgh, N. Y., Jan. 23-28, Derby, Conn., 30-Feb. 4, Hartford 6-11.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Henrietta, Tex., Jan. 23-28, Denton 30-Feb. 4, Ardmore, Ind. Terr., 6-11.

SPORTING LIFE: Philadelphia, Pa., Jan. 23-Feb. 4.

STATER DRAMATIC (C. W. Stater, mgr.): Sedalia, Mo., Jan. 23-28.

STEWART COMEDY: Staunton, Va., Feb. 2-4, Newport News 9-11.

TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): San Francisco, Cal., Jan. 23-28, Los Angeles 30-Feb. 5, Riverside 6, Phoenix, Ariz., 8, 9, Tucson 10, El Paso, Tex., 11.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.

THAT MAN: New York city Jan. 16-28.

THE AIR SHIP (Joseph M. Gaites, mgr.): Toledo, O., Jan. 22-25, Piqua 31.

THE BELLE OF NEW YORK: Buffalo, N. Y., Jan. 23-28, Boston, Mass., 30-Feb. 4.

THE CIRCUS GIRL: Oswego, N. Y., Jan. 24, Schenectady 27.

THE CHRISTIAN (Viola Allen): New York city Nov. 28—indefinite.

THE DAWN OF FREEDOM: Harlem, N. Y., Jan. 23-28.

THE DAZZLER: Moline, Ill., Jan. 28.

THE EVIL EYE (Sidney R. Ellis, mgr.): New York city Jan. 16-28, Newark, N. J., 30-Feb. 4, Philadelphia, Pa., 6-11.

THE GIRL FROM CHILI (Julian Magnus, mgr.): Michigan City, Ind., Feb. 4.

THE GIRL FROM PARIS (E. E. Rice, mgr.): Jersey City, N. J., Jan. 23-28, Trenton Feb. 2.

THE GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): New Haven, Conn., Jan. 24, 25.

THE HEART OF CHICAGO (Western: Lincoln J. Carter, prop., David Conger, mgr.): Denver, Col., Jan. 23-28, La Junta 30, Dodge City, Kan., 31, Great Bend Feb. 1, Hutchinson 2, Anthony 3, Harper 4, Wellington 6, Arkansas City 7, Winfield 8, Wichita 9, Newton 10, McPherson 11.

THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr.; Edwin Clifford, agent): Plainfield, N. J., Jan. 24, Asbury Park 25, Paterson 26-28, New York city 30-Feb. 5.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Topeka, Kan., Jan. 24, Leavenworth 25, Atchison 26, St. Joseph, Mo., 27, Sioux City, Ia., 28, Des Moines 30, Cedar Rapids 31, Dubuque Feb. 1, Davenport 2, Burlington 3, Galesburg, Ill., 4, Quincy 6, Hannibal, Mo., 7, Keokuk, Ia., 8, Peoria, Ill., 9, Bloomington 10, Springfield 11.

THE HEART OF THE KLONDYKE: Philadelphia, Pa., Jan. 23-28.

THE IVY LEAF (W. H. Powers; Owen Ferree, mgr.): Waterbury, Conn., Jan. 23-25, Elizabeth, N. J., Feb. 3.

THE LAND OF THE LIVING: Cincinnati, O., Jan. 23-28.

THE LATE MR. EARLY: Urbana, O., Jan. 24, Bellefontaine 25, Shelby 26, Bucyrus 27.

THE LITTLE DUNKARDESS: Grand Rapids, Mich., Jan. 23-25, Toledo, O., 26-28.

THE LITTLE MINISTER (No. 2; Charles Frohman): Saratoga, N. Y., Jan. 24, Schenectady 25, Johnstown 26, Herkimer 27, Amsterdam 28, Oswego 30, Watertown 31.

THE LOST PARADISE: Memphis, Tenn., Jan. 26-28.

THE MAN FROM MEXICO (Willie Collier): Portland, Ore., Jan. 23-25, Tacoma, Wash., 26, Seattle 27, 28, Spokane 30, Wallace, Id., 31.

THE MISSOURI GIRL: Chillicothe, O., Jan. 25, Logan 27, New Straitsville 28, Nelsonville 30, Marietta 31, Wheeling, W. Va., Feb. 2-4, Martin's Ferry, O., 6.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Northampton, Mass., Jan. 24, Gardner 25, Leominster 26, Worcester 27, Springfield 28, Hartford, Conn., 30, Waterbury 31, Bridgeport Feb. 1, New Haven 2, Middletown 3, Woonsocket, R. I., 4.

THE PAY TRAIN (R. L. Forrester, mgr.): Topeka, Kan., Jan. 25, Emporia 26, Burlington 27, Ottawa 28, Kansas City, Mo., 30-Feb. 4.

THE PRISONER OF SPAIN (Sanford Dodge; E. J. Carpenter, mgr.): Miles City, Mont., Jan. 24, 25, Forsyth 26, 27, Billings 28, Livingston 30, 31, Bozeman Feb. 1, 2, Dillon 3, 4, Butte 5, 6, Deer Lodge 7, Philipsburg 8, 9, Hamilton 10, 11.

THE PRISONER OF ZENDA (Dan'l Frohman, mgr.), Galveston, Tex., Jan. 24, Austin 25, San Antonio 26, 27, Waco 28, Ft. Worth 30, Dallas 31.

THE

WOOD, HAZEL (Scott Raymond): York, Pa., Jan. 23-28.
WOODWARD-WARREN (H. Guy Woodward, mgr.): Greenville, S. C., Jan. 25-28.
WOLFORD-SHERIDAN STOCK (Arnold Wolford, mgr.): Erie, Pa., Jan. 23-28.
WORLD, GARNELLA AND MACK (Town Topics): Lincoln, Neb., Jan. 24, St. Joseph, Mo., 25, Leavenworth, Kan., 26, Lawrence 27, Topeka 28.
YANKEE DOODLE DANDY (Geo. W. Lederer): Rochester, N. Y., Jan. 24, 25, Ithaca 27.
YON YONSON: Oakland, Cal., Jan. 23, 24, San Jose 25, Stockton 26, Sacramento 27-29, Park City, U., Feb. 4.
ZAZA (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

OPERA AND EXTRAVAGANZA.

BLACK CROOK EX. (Jermon): Buffalo, N. Y., Jan 23-28, Philadelphia, Pa., 30-Feb. 4.
BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): Missoula, Mont., Jan. 24, Wallace, Id., 26, Spokane, Wash., 27, 28, Tacoma 30, Seattle 31-Feb. 2, Victoria, B. C., 3, Nanaimo 4, Vancouver 6, New Whatcom 7, Portland, Ore., 8-10.
BOSTONIANS: Cairo, Ill., Jan. 24, Memphis, Tenn., 25, 26, Nashville 27, 28, Atlanta, Ga., 30, 31, Augusta Feb. 1, Charleston, S. C., 2, Savannah, Ga., 3, Jacksonville, Fla., 4, Macon, Ga., 6-8, Birmingham, Ala., 9, Montgomery 10, Mobile 11.
CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.
DANIELS, FRANK: San Francisco, Cal., Jan. 16-Feb. 4.
DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Elwood, Ind., Jan. 24, Richmond 25, Anderson 26, Alexandria 27, Marion 28.
DE ANGELIS, JEFFERSON: Baltimore, Md., Jan. 23-28.
DESHON-DU VRIES COMIC OPERA: Stillwater, Minn., Jan. 23-25, Eau Claire, Wis., 27, 28, La Crosse 30-Feb. 4.
EL CAPITAN (Harley and Rheimstrom, mgrs.): Marshalltown, Ia., Jan. 23, Ottumwa 25, Burlington 26, Quincy, Ill., 27, Galesburg 28, Peoria 29, Bloomington 30, Champaign 31.
ELLIS GRAND OPERA: Boston, Mass., Jan. 23-Feb. 11, Chicago, Ill., 13-25, 1492: Kalamazoo, Mich., Jan. 25, Ashland, Wis., Feb. 5, New Athens, Mich., 6.
FOX, DELLA: Philadelphia, Pa., Feb 13-18.
GAYEST MANHATTAN (Western): Minneapolis, Minn., Jan. 22-28.
GRAU OPERA (Frank Sanger, mgr.): New York city Nov. 29—indefinite.
GRAU OPERA (Jules Grau, mgr.): Vancouver, B. C., Jan 23-28, Tacoma, Wash., Feb. 2-4.
HOPPER, DE WOLF: Albany, N. Y., Jan. 24, Utica 25, Syracuse 26, Rochester 27, 28, Buffalo 30-Feb. 1, Erie, Pa., 2, Youngstown, O., 3, Wheeling, W. Va., 4, Pittsburg, Pa., 6-11.
HOTEL TOPSY TURVY: Philadelphia, Pa., Jan. 16-Feb. 4, Harlem, N. Y., 6-11.
INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.
JACK AND THE BEANSTALK (Klaw and Erlanger, mgrs.): Charleston, S. C., Jan. 24, Savannah, Ga., 25, Macon 26, Montgomery, Ala., 27, Mobile 28, New Orleans, La., 29-Feb. 4, Memphis, Tenn., 6, 7, Nashville 8, Evansville, Ind., 9, Terre Haute 10, Decatur, Ill., 11.
LA BELLE HELENE: New York City Jan. 12—indefinite.
MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—indefinite.
NEILSEN, ALICE: St. Louis, Mo., Jan. 23-28, Kansas City 30-Feb. 4.
NEW ENGLAND OPERA: Worcester, Mass., Jan. 23-28.
ROBINSON COMIC OPERA (French and Holmes, mgrs.): Portland, Me., Jan. 23-28, Skowhegan 30-Feb. 4.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.
THE BRIDE ELECT (Klaw and Erlanger, mgrs.): Atlanta, Ga., Jan. 25, 26, Chattanooga, Tenn., 27, Knoxville 28, Richmond, Va., 30, 31.
THE FRENCH MAID: Newark, N. J., Jan. 23-28, Utica, N. Y., 30, Syracuse 31.
THE TELEPHONE GIRL (Lederer and McClellan, mgrs.): Norwich, Conn., Jan. 24, New London 25, Providence, R. I., 26-28, Portland, Me., 30, 31, Lawrence, Mass., Feb. 1, Lowell 2, Lynn 3, Brockton 4.
THE WEDDING DAY: Philadelphia, Pa., Jan. 30-Feb. 4.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Jamestown, N. Y., Jan. 23-28, Meadville, Pa., 30-Feb. 4, Erie 6-11.
WILBUR-KIRWIN OPERA: Atlanta, Ga., Jan. 15-28, Birmingham, Ala., 30-Feb. 4, Meridian, Miss., 6-11.
WILSON, FRANCIS (Ariel Barney, mgr.): New York city Jan. 16-28, Boston, Mass., 30-Feb. 4.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Philadelphia, Pa., Jan. 23-28, Providence, R. I., 30-Feb. 4.
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Brooklyn, N. Y., Jan. 23-28.
BLEI'S SCHILLER VAUDEVILLE (Felix Blei, mgr.): Gloucester, Mass., Jan. 23-28, Concord, N. H., 30-Feb. 6.
BOHEMIAN BURLESQUERS New York city Jan. 23-Feb. 4.
BON TON BURLESQUERS (Ed F. Rush): Boston, Mass., Jan. 23-28, New York city 30-Feb. 11.
BOWERY BURLESQUERS (Hurtig and Seamon, props.: B. A. Myers, mgr.): St. Louis, Mo., Jan 23-28, Cincinnati, O., 30-Feb. 4, Louisville, Ky., 6-11.
BRUNS AND NINA: Fall River, Mass., Jan. 23-25, Lynn 26-28, Lowell 30-Feb. 1.
CITY CLUB: Baltimore, Md., Jan. 23-28, Washington, D. C., 30-Feb. 4, Pittsburg, Pa., 6-11.
DAINTY DUCHESS: Cleveland, O., Jan. 23-28.
DARKTOWN SWELLS: Hamilton, Ont., Jan. 21-28.
GAY MASQUERADERS (Robert Manchester): Bridgeport, Conn., Jan. 23-25, Hartford 26-28.
GAY MORNING GLORIES: Newark, N. J., Jan 23-28.
HART, JOSEPH: St. Paul, Minn., Jan. 23-28, Minneapolis 29-Feb. 4.
HIGH FLYERS: Brooklyn, N. Y., Jan 23-28.
HOWARD, MAY: Cincinnati, O., Jan. 23-28, Dayton 30-Feb. 1, Montreal, Can., 6-11.
HYDE COMEDIANS: Washington, D. C., Jan. 23-28, Cincinnati, O., 30-Feb. 4, St. Louis, Mo., 6-11.
KNICKERBOCKER: Brooklyn, N. Y., Jan. 23-28.
LONDON BELLES (Rose Sydell): Providence, R. I., Jan. 25-28.
LONDON GAIETY GIRLS (Ed B. White, mgr.): Milwaukee, Wis., Jan. 24-28.
MAJESTIC BURLESQUERS: Indianapolis, Ind., Jan 23-28.
MERRY MAIDENS: New York city Jan. 23-28
METROPOLITAN STARS: Lock Haven, Pa., Jan 25.
MISS NEW YORK, JR.: New York city Jan 23-28.
MONTE CARLO GIRLS: New York city Jan. 23-28.
MOULIN ROUGE: New York city Jan 23-28.
NEW YORK STARS (Gus Hill): Montreal, Can., Jan. 23-28, New York city 30-Feb. 11.
NIGHT OWLS: Grand Rapids, Mich., Jan. 23-28.
POUSSE CAFE: Providence, R. I., Jan. 23-28.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., Jan. 23-28, Albany, N. Y., 30-Feb. 4, New Haven, Conn., 6-8, Fall River, Mass., 9-11.
RICE AND BARTON BIG GAIETY: Paterson, N. J., Jan. 23-28, Jersey City 30-Feb. 4.
ROEBER, ERNEST: Albany, N. Y., Jan. 23-25, Troy 26-28.
ROSE HILL ENGLISH FOLLY: New York city Jan. 23-Feb. 4.
ROYAL BURLESQUERS: Philadelphia, Pa., Jan 23-28
SMITH AND GORDON (G. Paul and Willard: Col. G. E. Dunbar, mgr.): Ellendale, N. Dak., Jan. 25, 26, Aberdeen, S. Dak., 27, 28 Groton 30, 31, Doland Feb. 1, 2, Clark 3, 4, Gettysburg 8, 9, Faulkton 10.
SOUTHERN SPECIALTY CO. (Graham): Lowell, Mass., Jan. 25, Providence, R. I., 26-28, Putnam, Conn., 30, Danielson 31.
SULLIVAN, JOHN L.: Kansas City, Mo., Jan. 23-28, Leavenworth, Kan., 29, Lawrence 30, Topeka 31, St. Joseph, Mo., Feb 1, Atchison 2, Nebraska City, Neb., 3, Lincoln 4, Denver, Col., 5-12
TAMMANY TIGERS: Washington, D. C., Jan 23-28.
THE HOLLY TREE INN: Providence, R. I., Jan. 23-28, New York city 30-Feb. 4.
VANITY FAIR: Brooklyn, N. Y., Jan. 23-28, Wilmington, Del., 30, Hagerstown, Md., 31, E. Liverpool Feb. 1, Wheeling, W. Va., 2-4, Columbus, O., 6-8, Dayton 9-11.
WILBUR-MACK: Youngstown, O., Jan. 23-28, Jamestown, N. Y., 30-Feb. 4.
WILLETT-THORNE: Toronto, Can., Jan. 16-28,
WILLIAMS AND MELBURN: New York city Jan. 23-28.
WILLIAMS AND WALKER (Hurtig and Seamon, mgrs.): Philadelphia, Pa., Jan. 23-28.
WILLIAMS' OWN: Chicago, Ill., Jan. 9-28.
ZERO: Pittsburg, Pa., Jan. 23-28.

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MINSTRELS.

BEACH AND BOWERS: Enid, Ok. T., Jan. 24, Wellington, Kan., 25.
FIELD'S, AL. G.: New Britain, Conn., Jan. 24 Springfield, Mass., 25, Derby, Conn., 26, New London 27, Norwich 28, Pawtucket, R. I., 30, New Bedford 31.
FIELDS AND HANSON: Goldsboro, N. C., Jan. 24, Kinston 25, Newburn 26, Greenville 27, Tarboro 28.
GUY BROS.': Carlisle, Pa., Jan. 25.
HAVERLY'S: St. Paul, Minn., Jan. 23-25, Minneapolis 26-28.
IMPERIAL: Memphis, Tenn., Jan. 23, 24.
PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Brooklyn, N. Y., Jan. 23-28.
RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Palatka, Fla., Jan. 24, Sanford 25, Orlando 26, Tampa 27, Ocala 28, Gainesville 30, Valdosta, Ga., 31, Albany Feb. 1, Americus 2, Macon 3, Athens 4, Chester, S. C., 7, Spartansburg 8, Asheville, N. C., 9, Knoxville, Tenn., 10, Chattanooga 11.
SCOTT, OLIVER: Altoona, Pa., Jan. 24, Tyrone 25, Bellefonte 26, Lock Haven 27, Williamsport 28, Elmira, N. Y., 30, Corning 31.
SPENCER, LEN (Greater New York Minstrels). New York city Jan. 16-28.
WASHBURN'S (J. M. Wall, mgr.): Waltham, Mass., Jan. 24, Clinton 25, Fitchburg 26, Lynn 27, 28.
WEST, W. H. (D. S. Vernon, gen'l mgr.): Spokane, Wash., Jan. 23, 24, Walla Walla 26, Boise City, Id., 27, Salt Lake City, U., 30, 31, Cripple Creek, Col., Feb. 2, Pueblo 3, Colorado Springs 4, Denver 5-11.
WHITNEY, JAMES H.: Saugerties, N. Y., Jan. 24.

MISCELLANEOUS.

BOONES, THE (YAKI): Grand Rapids, Mich., Jan. 23-25, Oconomowoc, Wis., 26-28, Racine 30-Feb. 1.
BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.): Willoughby, O., Jan. 24, Cleveland 25, 26, Columbus 27, Kenton 28, Dayton 30, Wilmington 31, Indianapolis, Ind., Feb. 1, Portland 2, Lima, O., 3, Toledo 4, Tecumseh, Mich. 6, Adrian 7, Jonesville 8, Sturgis 9, Lawton 10, Battle Creek 11.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Charleston, W. Va., Jan. 24, Ashland, Ky., 25, Huntington, W. Va., 26, Pt. Pleasant 27, Marietta, O., 28, Parkersburg, W. Va., 30, Jackson, O., 31, Circleville Feb. 1, Mt. Vernon 2, Mansfield 3.
BREHANY CONCERT CO.: Gadsden, Ala., Jan. 24, Anniston 25, Birmingham 26, Auburn 30, La Grange, Ga., 31.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—indefinite.
CANADIAN JUBILEE SINGERS: Joliet, Ill., Jan. 23, 24, Dwight 25, Kankakee 26, Watseka 27, Hoopestown 28, 29.
COOPER'S CIRCUS: St Louis, Mo., Jan 23-Feb 4.
DERENDA AND BREEN (Jugglers): San Francisco, Cal., Jan. 30-Feb. 18.
FLINTS, THE (William Sauvage, mgr.): Lockport, N. Y., Jan. 24-28.
GRIFFATH, E. C. (Hypnotist): Wagoner, I. T., Jan. 23-28, Vinita 30-Feb 4.
GUY NOVELTY: Mexico, Mo., Jan. 23-28.
HAUSNER, PROF. (Hypnotist): Ithaca, N. Y., Jan. 30-Feb 4.
HERRMANNS, THE: Montgomery, Ala., Jan 24, Selma 25, Meridian, Miss., 26, Mobile, Ala., 27, Pensacola, Fla., 28, New Orleans, La., 29-Feb 4.
HOLMES, BURTON: Baltimore, Md., Jan. 24, Washington, D. C., 25, Orange, N. J., 26, Philadelphia, Pa., 27, Brooklyn, N. Y., 30, Baltimore, Md., 31.
JEFFNEY, LIEUT. (Hypnotist): Augusta, Me., Jan. 30-Feb. 4, Waterville 6-11.
KELLAR (Magician): Elyria, O., Jan. 24, Sandusky 30, Massillon 31.
KNOWLES: Galena, Kan., Jan 23-25.
LEES, THE (Hypnotists): Durham, N. C., Jan. 23-28.
MAGO (Magician): Waukesha, Wis., Jan 30, Sheboygan 31, Bloomington, Ill., Feb. 1, Decatur 2, Evansville, Ind., 3, 4.
METROPOLITAN TROUBADOURS (Newell): Ashland, Wis., Jan. 30-Feb. 4.
NASHVILLE STUDENTS: Clinton, Mo., Jan. 25, Harrisonville 28.
REDPATH CONCERT CO.: Westerly, R. I., Jan. 26.
ROSENTHAL (H. G. Wolfsohn, mgr.): Washington, D. C., Jan. 24, New York city Feb. 5.
SANTANELLI (M. A. Moseley, mgr.): Fayetteville, N. C., Jan. 30-Feb. 4, Roanoke, Va., 6-11.
SOUSA, JOHN PHILIP: Norfolk, Va., Jan. 24, Raleigh, N. C., 25, Spartansburg, S. C., 26, Augusta, Ga., 27, Charleston, S. C., 28, Jacksonville, Fla., 29, Savannah, Ga., 30, Albany 31, Macon Feb. 1, Atlanta 2, Montgomery, Ala., 3, Pensacola, Fla., 4, New Orleans, La., 5, Galveston, Tex., 6, Houston 7, Austin 8, Dallas 9, Shreveport, La., 10, Hot Springs, Ark., 11.
SOUTHERN AMUSEMENT ASSOCIATION: (J. F. Arnold, mgr.): Rome, Ga., Jan. 23-28, Huntsville, Ala., 30-Feb. 4, Selma 6-11.

THROUGH THE BREAKERS.

Gus Hill's latest production, Through the Breakers, has scored signally. The scenic and mechanical effects are elaborate and have provoked enthusiasm in the cities thus far visited. A strong company interprets the piece and includes Maude Banks, J. Hay Cossar, Sol Aiken, Hope Booth, James Bevins, George Middleton, E. D. Stephens, Leslie Haskell, Owen Davis, Josie Bacon, William Stone, Walter Seymour, George De Long, John Collison, George Earl, F. D. White, Sam Dawson, and Henry Hof. Mr. Hill has in preparation for early production Kelley's Kids, Abner White from Belfast, and Humpty Dumpty.

HENNESSY LEROYLE'S HIT.

The versatile comedian, Hennessy Leroyle, in the clever comedy, Other People's Money, by Edward Owings Towne, under the personal direction of H. H. Forsman, scored a most emphatic hit by his delightfully good humored presentation in New York city, and has duplicated this success on the road. The comedy is full of rollicking fun, with an element of true originality. The fun is so genial and genuine that one can laugh with the best of consciences. The play will be given at Paterson, N. J., the first half of this week.

THE ELKS.

Albany Lodge visited Troy Lodge on Jan. 17 and enjoyed a merry social session.

Indianapolis Lodge 13 watched the old year out and welcomed the new year in fitting style. George W. June, James F. Quigley, and William Kotteman were the committee who superintended the arrival of 1899.

Hampton, Va., Lodge, No. 366, gave a social session Jan. 11 in honor of Brother Cameron, of Louisville Lodge, No. 8. Hampton can boast of having one of the liveliest lodges in Virginia. They have handsomely furnished quarters, a plentiful treasury, and no debts. The lodge has been doing great work among the sick soldiers who are Elks at the hospital at Old Point.

William A. Humphrey, P. E. R. of Poughkeepsie Lodge, No. 274, has removed to Albany. Poughkeepsie Elks anticipate a very pleasant social session on the occasion of the visit of the Corse Payton Comedy Company here. Mr. Payton is recognized as one of the most progressive Elks and has many friends in this city.

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TELEGRAPHIC NEWS

CHICAGO.

Bills of the Week—News and Gossip from the Place of Wind and Railroad Tracks.

(*Special to The Mirror.*)

CHICAGO, Jan. 23.

There are changes of bill this week at all the local houses, with the exception of the Grand Opera House, where 'Way Down East appears to have made a hit with the people and will no doubt continue to do a large business until A Stranger in New York comes. At the Columbia Alice Nielsen had two big weeks in The Fortune Teller and could have remained a month. E. H. Sothern took a bundle of money away from Powers' New Theatre, while Brown's in Town for a fortnight played to the capacity of McVicker's.

At the Grand Pacific Hotel last Tuesday evening the annual ladies' dinner of the Forty Club was attended by 130 ladies and gentlemen, and among the club guests were Alice Nielsen, Mr. and Mrs. Richard Golden, Amy Leslie, of the *Daily News*; Mr. and Mrs. Eugene Cowles, Edwin W. Hoff, Mr. and Mrs. Frank Rushworth, Bertha Creighton, Odell Williams, Kathryn Osterman, H. J. Whigham, of the *Tribune*; Elsie Reasner, of the Associated Press; Anna Belmont, Will J. Davis, Roswell M. Field, of the *Evening Post*, and wife; John E. McWade, Whitney Mockridge, and Mark E. Swan.

The Brothers Byrne followed Brown's in Town at McVicker's last night, Manager Rosenthal taking his successful farce back to Milwaukee, where it was first produced, and where he has arranged for excursions from Seattle and West Weymouth, Mass. The Byrne pantomime play, Going to the Races, convulsed the usual immense Sunday night audience at this house, but our brethren and sisters of the Salvation Army raised a row over a lithograph showing a lassie picking the pocket of a man to whom she had just sold a *War Cry*.

Joe Haworth sends me a fine photograph of himself as John Storm in The Christian, inscribed as follows: "Get thee behind me, Satan —Joseph Haworth, The Christian? to 'Biff' Hall." Why the interrogation point? Joe is as good a "golden rule" Christian as I have ever known.

A number of the local critics said very nice things about Josie Sadler's excellent performance of the German servant girl in Brown's in Town. It was very nice, as Josie is clever, but it happens that Lottie Williams played the part here, and as I married her to Ed Salter last year, I am anxious that she gets proper credit for her work. Anna Belmont, by the way, is to be succeeded in the company by Frances Drake.

Joe Herbert, of The Fortune Teller, was ill here last week with the grip, but recovered sufficiently to resume his part late in the week.

James K. Hackett opened at the Columbia tonight in Rupert of Hentzau. It is a strong, romantic drama, well cast. Mr. Hackett is with us but one week, and will be followed by the Lilliputians next Sunday in The Golden Horseshoe.

It was playwrights' week in the United States Court here. Judge Grosscup named a commission to take the testimony of Edmond Rostand in the case of S. E. Gross, who claims that the Frenchman stole Cyrano de Bergerac from his play, The Merchant Prince of Cornville, and Judge Seaman has been hearing the case of John Maxwell, a local newspaper man, who claims that Henry Guy Carleton stole Ambition for Nat Goodwin from his play, Congress. Mr. Goodwin's manager, George J. Appleton, testified Saturday.

Soi Smith Russell followed Sothern at Powers' New Theatre to-night in his new play, The Hon. John Grigsby, and pleased a large audience. He is a great favorite here and is always welcome.

Our friends of the rural press make mistakes once in a while. For instance, I have a cut from a paper in St. Thomas, Ont., labeled "John Griffith in An Enemy to the King." It is really a cut of our old friend Bobby Gaylor. Well, anyhow, it might have been properly labeled "An Enemy to the Queen." Regards to W. Lackaye.

Teresa Carreno was the soloist at the Thomas concerts last week. George Hamlin's recital of Richard Strauss' songs was a great success, and to-night Sembrich, Campanari, and Bourmeister were at the Auditorium with the Thomas Orchestra.

Ralph Cummings is appearing in Peaceful Valley at the Great Northern this week, following McFadden's Row of Flats, which had a great engagement under the new Stair management.

Too Much Johnson is being given by the stock company at the Dearborn this week, while the company at Hopkins' is giving Edwin Barbour's The Land of the Midnight Sun.

Thomas E. Shea went over to the Academy of Music yesterday, following John Martin's Secret, and the latter play took its place up at the Alhambra. It is a good trade for all parties.

Blondell and Hennessy's farce, A Cheerful Idiot, is at the Bijou this week and Isham's Octoroons are at the Adelphi, while Garry Owen is over at the Court.

Going to the Races will be followed at McVicker's by Gayest Manhattan, and Oliver Doud Byron will play two weeks at the Bijou, beginning Jan. 29 in Across the Continent and The Ups and Downs of Life.

The Drexel offers the Cherry Sisters for another week.

On the Auditorium billboard appears the announcement of "Madame Marcella Sembrich and Her Willy Burmester." What do you suppose Mr. Sembrich will have to say about that?

W. H. Crane will come to Powers' New Theatre in two weeks, following Mr. Russell.

I have a concert hall programme announcing Gerald and Griffin in an acrobatic act. Can it be possible that Gerald Griffin has separated?

Will W. Dunkle, your South Bend correspondent, sends me the following enigma from a local paper. It reads: "The U. T. C. played to S. R. O. at 1, 2, 3." He also sends the solution: The Uncle Tom's Cabin company played to standing room only at 10, 20 and 30 cents.

A person resembling both Ig. Paderewski and Rich Harlowe has an envelope upon which he calls himself "Isabird." I don't know his particular line, but I should judge that he really is. "Isabird" registers himself as "the Human Chrysanthemum" and "the Twentieth Century Wonder." He must be an early bird, according to this. And he writes from a place in Texas where the postmaster cancels his stamps with a stub pen.

"BIFF" HALL.

BOSTON.

Attractions at the Theatres—Opera Season Begins—New Music Hall Possible.

(*Special to The Mirror.*)

BOSTON, Jan. 23.

Mrs. Fiske still remains the attraction of the season in Boston, and the Tremont audiences have paid new tributes to her genius. Tess of the D'Urbervilles has repeated the wonderful impression which it made here a year ago, and so great has been the success that the presentation of Divorcons and Little Italy have been postponed until the last week of the engagement.

Boston has to-night its first taste of good opera this season, the Ellis Opera company reaching town and opening at the Boston in Faust, the perennial but ever popular. Melba was the Marguerite, and the cast included Olitzka, Van Cauteran, Bonnard, Bensaude, Viviani, and Plançon, who comes from the Grau forces for the occasion. The remaining operas of the week are Tannhauser, La Bohème, Tristan and Isolde, I Pagliacci, Cavalleria Rusticana, and The Barber of Seville.

Julia Arthur, apparently restored to perfect health after her illness in New York, resumed her tour at the Hollis Street to-night before a large and fashionable audience. Last season, when she presented A Lady of Quality here she was taken ill at the second performance and had to cancel the season, and on that account the production to-night was practically a novelty.

Through the Breakers, at the Columbia to-night had two actresses who appealed to entirely different classes for their marked popularity. Maude Banks, whose many friends here knew her father, the late General Banks, and she was warmly welcomed back to the local stage. Those who went to see Hope Booth, thinking that she would give some of the startling Howard Athenæum poses, were pleasantly disappointed to find her an ingenue of grace and vivacity.

East Lynne is a strong card at the Castle Square. Lillian Lawrence's Lady Isabel is one of the best seen here in years, and Lizzie Morgan's Miss Corney is most artistic. Maude Odell, Rose Morison, and Mary Saunders play smaller characters capitally, while J. H. Gilmour and Charles Mackay appropriate the honors among the men.

Human Hearts has had several popular engagements here in the past, and should have a popular week at the Grand Opera House.

Jay Hunt takes his turn at acting at the Bowdoin Square this week and plays the leading part in the revival of Rip Van Winkle, which he has given here before with success.

To add to the attractiveness of the last week of A Dangerous Maid at the Park, Cissie Loftus has been engaged to give her imitations. I hear rumors that several emphatic kicks have been registered because Sam Bernard and Madge Lessing are being featured in the tour of this play, and resignations may follow.

Catherine will close its three weeks at the Museum on Saturday. Dan Daly in The Belle of New York will follow.

Captain Lettarblair is to be the next play revived at the Castle Square.

N. S. Woods will play another starring engagement at the Bowdoin Square next week, appearing in Out in the Streets.

J. H. Gilmour, leading man at the Castle Square, filed a petition in bankruptcy last week. His liabilities amount to $1,898.16, and no assets appear in the petition.

W. F. Apthorp, the musical critic of the *Transcript*, was elected President of the Papyrus Club at its annual meeting.

Although Blanche Marchesi was the special guest of the Playgoers' Club at its reception last week, greater interest was manifested upon the arrival of Laura Burt, Marie George, and several others from A Dangerous Maid.

William Humphreys, of the Castle Square, has been more seriously ill from pneumonia than even his friends knew. For several days he was at the point of death, and it may be weeks before he can return to work.

May Irwin's Boston engagement this year will be played at the Park.

Mabel Dixey is visiting relatives in town, but she may go to New York in a few days.

There is talk of an amusement enterprise in connection with the Park Square station, when it goes out of commission for railroad purposes. The proposition is to change the present structure into stores, with an immense concert garden where the tracks are now. The galleries are to be turned into promenades where refreshments, principally liquid, may be served.

During a sword combat in Darkest Russia at the Castle Square last week, a sword slipped from the stage and struck a newspaper man sitting in the front row. The blade went between his arm and body and did not do a particle of damage beyond giving the recipient something to talk about all the time for the next year.

At the last meeting of the Aldermen there was a lively time when an order was passed requesting the Mayor to instruct the Building Commissioner to have a thorough inspection made of the fire curtains and fire escapes in the various theatres in this city and to report the result of the inspection to the board.

JAY BENTON.

PHILADELPHIA.

At Quakertown's Meeting Houses—The Sporting Duchess Leased—The Elks Benefit.

(*Special to The Mirror.*)

PHILADELPHIA Jan. 23.

Evangeline, by the Southwell Opera company, at the Grand Opera House, turned people away nightly last week. It is continued another week. Mattie Southwell, a clever actress, and Thomas H. Persse reappeared with the company. At to-night's performance the house again was crowded. The Wedding Day is announced for Jan. 30, but owing to the large patronage Evangeline may be continued a third week. 1492 and Aladdin are in preparation. Charles H. Jones has assumed the stage directorship at the Grand Opera House.

Maude Adams in The Little Minister continues at the Broad Street Theatre. Julia Marlowe Feb. 6.

Williams and Walker's company turned away people to-night at the Auditorium. The programme was most enjoyable. A Milk White Flag here this season, Feb. 6. Jan. 30. The Evil Eye, its third engagement

Mathews and Bulger are at the Chestnut Street Theatre this week, with their lively ragtime opera, By the Sad Sea Waves. Nellie Hawthorne and Josie De Witt are features. Secret Service Jan. 30. The Bride Elect Feb 6. Della Fox Feb 13.

Hotel Topsy Turvy continues at the Chestnut Street Opera House. Catherine Feb. 6. A Dog in the Manger Feb 20.

The Maurice Grau Opera company will inaugurate its season at the Academy of Music Jan. 31, with Tannhaeuser, in German.

There is a movement for the establishment of a permanent first-class orchestra here. Several meetings have been held, and the project probably will be carried out.

Modjeska's engagement at the Walnut Street Theatre last week was a success artistically, and it is to be regretted that the patronage was not larger. She was followed to-night by Sporting Life for two weeks. A Dangerous Maid Feb. 6.

The stock company at the Girard Avenue Theatre gave a very merry performance of A Tin Soldier this evening. All the characters are in competent hands. A series of Hoyt's plays has been a great success. This has been the most profitable season in the history of the house. Next week, A Temperance Town.

Managers Durban and Sheeler, of the Girard Avenue Theatre, have secured the American rights to The Sporting Duchess, including the costumes and scenery for the production.

The Park Theatre is gaining popular recognition rapidly. Isham's Octoroons and Fanny Rice both played to capacity. To-night Burr Oaks, with Clara Russell, Charles Wilson, and a fair company, aided by local cadet corps, were well received. The American Opera company, under the management of Ralph Rosenfeld, which was booked for next week, has been canceled.

Straight from the Heart, at Forepaugh's Theatre, was received this afternoon and evening with marked approval. George Leerock, Edward Esmonde, and Carrie Radcliffe did excellent work. Carmen Jan. 30.

At the National Theatre the offering is The Heart of the Klondyke, with pretty realistic scenic effects and a good company. Business large. On the Wabash next week.

The Standard Theatre plays to capacity nightly. Fanny McIntyre, John J. Farrell and the stock company are giving The Midnight Alarm this week. The vaudeville members are Bates and Bates, Gilmore and Magee, and Clarence R. Wilbur.

Joe Ott is at the People's Theatre in Looking for Trouble. Next week, A Grip of Steel.

Dumont's Minstrels, at the Eleventh Street Opera House, continue in their latest success, Uncle Sam's New Citizens. Business large. The Adam's Pantomime Troupe will appear here shortly.

The ninth annual banquet of Philadelphia Lodge No. 3, Theatrical Mechanics' Association, was held at Elk's Hall yesterday afternoon.

Burton Holmes' illustrated lectures at the Academy of Music are meeting with great success. The next lecture will occur Jan 27.

The Boston Symphony Orchestra has made arrangements to give ten instead of five concerts here next season.

The twenty-eighth annual benefit of Philadelphia Lodge, B. P. O. E. (now translated by the brothers as "Best Performance on Earth), will take place at the Chestnut Street Opera House, on the afternoon of Jan. 26. The leading professionals playing here will appear.

S. FERNBERGER.

WASHINGTON.

Excellent Attractions and Large Audiences—A New Stock Company—Gossip.

(*Special to The Mirror.*)

WASHINGTON, Jan. 23.

Jacob Litt's elaborate revival of Shenandoah wins nothing but praise from the very large audience on hand to-night at the New National Theatre. A large and capable company, headed by Maurice Barrymore and Mary Hampton gave a most talented interpretation. Mathews and Bulger in By the Sad Sea Waves comes next.

Julia Marlowe commenced her engagement at the Lafayette Square with The Countess Valeska to a large audience. The star met with a pronounced welcome, and was accorded universal praise for a most artistic performance. As You Like It and Ingomar will be the changes during the engagement. A Dog in the Manger follows.

The Dawn of Freedom was given at the Columbia Theatre by Paul Gilmore and met with approval of a large attendance. The latter half of the week The Musketeers will be presented with Mr. Gilmore as D'Artignan. Hyde's Comedians and Helene Mora comes next and will be succeeded by The Turtle.

The attraction at the Academy of Music is A Grip of Steel, which interests a full house. Joe Ott follows in Looking for Trouble.

Sousa, having recovered from his illness, conducted the concert given by his band at the Lafayette Square Sunday night and was warmly welcomed by a crowded auditorium. Maude Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombone soloist, and Herbert L. Clarke, cornetist, assisted.

Hoyt's new play, A Dog in the Manger, will be first produced in this city next Monday night at the Lafayette Square. Mr. Hoyt and company arrived to-day and will complete rehearsals here.

Marshall P. Wilder was a morning guest at the White House, where he gave his unique and quaint entertainment. In the afternoon Mrs. President McKinley, Mrs. Vice-President Hobart, Master Garrett A. Hobart, Mabel McKinley, the Misses Barber, William Barber, and James Barber occupied boxes at the Grand Opera House, where refined vaudeville is now the bill and Mr. Wilder a leading card.

Major Duncan B. Harrison, of the Third Immunes, is in Washington on official army business looking for the transfer of his command from Santiago to Porto Rico. He has re-enlisted for three years.

T. Daniel Frawley is now in New York engaging a stock company which will commence a Spring and Summer season at the Columbia Theatre April 2 under the management of Luckett and Dwyer, and which will be known as the Frawley Stock company.

Charles L. Warren, in A Day and a Night, made his first appearance during the Washington engagement last week, succeeding William De Vere in the part of Lion Heart.

Otis Harlan will star next season in the new comedy by George Sims, entitled My Innocent Boy, under management of Frank McKee.

The two weeks' run of My Friend from India at the Murray Hill Theatre gave Walter Allen, of that company, a chance to run down to Washington Sunday last and enjoy a day's outing at the club house at Four Mile Run, Va.

Blanche Marchesi will appear in a song recital at Universalist church next Friday night.

Maude Adams, May Irwin, Annie Russell, and Julia Arthur come to the New National during February.

JOHN T. WARDE.

ST. LOUIS.

Alice Nielsen at the Olympic—E. H. Sothern at the Century—Current Bills.

(*Special to The Mirror.*)

ST. LOUIS, Jan. 23.

The Alice Nielsen Opera company appeared this evening in The Fortune Teller at the Olympic, and Miss Nielsen sustained the good opinion St. Louisians had of her when she was here last season as prima donna of The Bostonians. Her supporting company is very good. To-night E. H. Sothern opened at the Century in The King's Musketeers. Mr. Sothern acted in his usual artistic manner and his company give him excellent support. Friday and Saturday A Colonial Girl will be given here for the first time.

This week The Countess Gucki is being given by the stock company at the Grand Opera House. The company played yesterday to two very big audiences.

The bill at the Imperial this week is Around the World in Eighty Days. The production offers special spectacular features and a special ballet of fifty people.

When London Sleeps is this week's attraction at Havlin's and large audiences were in attendance at yesterday's performances.

The features at the Columbia this week include the Matweef-Hugoston Troupe of Russian acrobats and dancers.

Morris' Little Lambs drew well at the Standard last week, and they were succeeded yesterday by the Bowery Burlesquers.

The cake walk show at the Coliseum, under the management of Messrs. Jannopoulo and Gumpertz, proved a success.

Guy Lindsley and his pupils gave a performance at the Fourteenth Street Theatre last Friday night. Two plays—A Peep Behind the Scenes and A Cheerful Liar—were given, and Mr. Lindsley's pupils did excellent work.

This week Oscar Hall and Jessie Winters appear at the Music Hall in the farce, Little Miss Wetherford.

Miss Shanks, one of Guy Lindsley's brightest pupils, was called on suddenly last Thursday to take Miss Reed's place in Camille at the Imperial. She acquitted herself exceedingly well, and received much praise for her clever work at such short notice.

Edward Emory, of the Grand's stock company, will retire this week, and a new man, name unknown as yet, will take his place.

Manager William Garen is making arrangements for his benefit on Feb. 6, when On Land and Sea will be the attraction. A number of extra features are to be added to the programme.

Minnie Seligman, now leading lady with the Grand Opera House Stock company, and formerly leading lady at the Imperial, has brought suit for $1,550 for breach of contract against Jannopoulo and Gumpertz.

W. C. HOWLAND.

CINCINNATI.

Stock and Combination Bills—A Painful Accident—Notes.

(*Special to The Mirror.*)

CINCINNATI, Jan. 23.

The ever welcome Lilliputians were seen by a crowded house at the Grand last night in The Golden Horseshoe. Franz Ebert, Adolph Zink, Selma Goerner, Bertha Jaeger, and the other diminutive ones drew enthusiastic applause. J. K. Hackett is underlined.

Yesterday The Jilt was put on by the Neill Stock company at the Pike, and a spirited performance of the old comedy was given.

The Rays in A Hot Old Time packed the Walnut yesterday afternoon and evening. It is the second time the farce has been seen here, and it seems as if all who saw it before wanted to see it again. Manager Anderson has closed a contract for the appearance at his house of Camille D'Arville and company in The Highwayman very shortly.

At the Star The Land of the Living is given by the Aubrey Dramatic company this week, with Lillian Bayer in the leading female role.

The Wheel of Fortune holds the boards at Heuck's this week. It is played by a capable company before satisfied audiences.

Misses Maynard and Dean, of the Neill Stock company, met with a misfortune last Friday. The hotel in which they were stopping took fire in the middle of the night. Luckily the fire department responded promptly and every one was rescued before any lives were lost. Miss Maynard, however, lost part of her wardrobe.

Manager James E. Fennessey, of Heuck's and the People's, will leave for Florida to-morrow, to be gone about a month.

Juliet Farish, playing the role of the flower girl in Cyrano de Bergerac, had her eye injured Thursday evening through some cosmetic that dropped into it. Miss Farish was taken to the hospital. She soon will leave for her home in St. Louis.

WILLIAM SAMPSON.

BALTIMORE.

At the Theatres—Sauer's Success—Improvements at Music Hall.

(*Special to The Mirror.*)

BALTIMORE, Jan. 23.

James A. Herne presented his new play, The Rev. Griffith Davenport, at Ford's Grand Opera House this evening before an audience that crowded the theatre. The cast is a large and excellent one. The play undoubtedly will have a big week. The Last Chapter will follow.

The Jefferson De Angelis Opera company appeared in The Jolly Musketeer at the Academy of Music. The opera is a very enjoyable one and was charmingly presented. The scenery and costumes were very pretty, and the chorus strong and well drilled. A Dangerous Maid will follow.

The Lyceum Theatre Stock company was seen to-night in A House of Cards. This play, by Sydney Rosenfeld, had its original production at Manager Albaugh's theatre in 1896. It affords excellent scope for the work of the company. Next week, by arangement with Augustin Daly, the bill will be Love in Tandem.

Sauer is truly a wonderful pianist. His success with the Boston Symphony Orchestra last Tuesday night at the Music Hall was something remarkable for our city. The enormous auditorium was crowded and the enthusiasm was unbounded. Manager Strakosch announces the pianist's return March 16.

Under the direction of Manager Strakosch, the Music Hall is to be improved. The beautiful front originally designed will be added, and the interior will be enlarged and in many ways changed for the better. Under Mr. Strakosch the hall has been a distinct success.

The Stowaway is the attraction at the Holliday Street Theatre. The Red, White and Blue will follow.

HAROLD RUTLEDGE.

OBITUARY.

Josie Gregory died on Jan. 17 at the home of relatives in this city, aged thirty-five years. Miss Gregory made her first appearance at Koster and Bial's old music hall in Twenty-third Street, New York, about 1888, and shared with Jennie Joyce and Madge Lessing their reign in the historic "cork-room." She was a beautiful and popular burlesquer, remaining a favorite until the old music hall was closed and its successor was opened in Thirty-fourth Street. Miss Gregory then went West and for some time was a prominent feature of Engel's Pavilion in Chicago. She returned to the East and appeared at the Old Twenty-third Street hall, rechristened the Trocadero. A year ago illness overtook her and she was for a long time at St. Elizabeth's Hospital in this city, whence she was removed only a few weeks before her death. In early Winter a benefit for her was given at the Gramercy Lyceum—the present name of the Twenty-third Street hall—the scene of her former triumphs, but she seemed to have been forgotten by the public that had worshiped once at her shrine, although the players who had known her came promptly to her aid.

Henry Sedley died in this city on Jan. 18 of Bright's disease. Born in Boston in 1829, he made his debut as an actor in 1855, appearing in California and in Australia. In 1858 he opened at the London Haymarket as Dan Felix in The Wonder, and later played in support of Catherine Sinclair, who was divorced from Edwin Forrest in 1852. Educated as a civil engineer, Mr. Sedley took only a course in law, but early forsook these fields for literature and the drama. He was for four years dramatic critic of the New York *Times*, and afterward for the *Evening Post*. In editorial capacities he served *The Round Table*, the *Commercial Advertiser*, and the New York *Herald*, retiring from active newspaper work in 1888, and devoting his time to literary work until 1891, when he was made a member of the New York Board of Civil Service Examiners. His father was William Henry Sedley, professionally known as W. H. Smith, and his mother was Sarah Lapsley Riddle, both prominent in ante-bellum days. Mr. Sedley leaves a widow, two sons, and two daughters.

Eduard Holst died on Jan. 14 at the Wright Hospital in this city, aged forty-five years. Interment was made in Mount Olivet Cemetery on Jan. 17. Mr. Holst was a most prolific composer of music, having written about 2,500 different numbers, and being known from coast to coast through a series of melodious waltzes and marches, some of which are to be found in nearly every home that boasts a piano. Mr. Holst was a song writer as well; he had composed the music for several operas, and he had tried his hand at play writing.

J. S. Schmitz died on Jan. 16 in San Francisco, Cal., where he had resided since 1850 and where he led the first theatre orchestra on the Pacific Coast. He had acted as musical director for nearly every prominent vocalist who visited California before 1880.

Eliakim ("Lige") Stowee died on Jan. 17, at Fort Wayne, Ind., aged eighty years. He made a fortune as the proprietor of one of the earliest traveling circuses in this country, but lost most of his money in the panic of 1873. The remains were interred at Wauseon, Ohio.

James H. Eden died at Lincoln, Neb., of pneumonia, on Jan. 14. He was stage-manager for years for Gus Williams and had recently acted in the same capacity for Tim Murphy. The remains were sent to Indianapolis for interment in Crown Hill Cemetery.

Sarah A. Deale, mother of the veteran actor, J. M. Barron, died at Baltimore, Md., Jan. 8, aged eighty-two years. Mrs. Deale was one of the young women of Baltimore who assisted in the reception of Lafayette upon his visit to America in 1825.

John M. Uart has died at his home in Charlestown, Mass., aged fifty-two years. He was the father of Kate and Nettie Uart, and brother of Mary Uart. Interment was made in Holy Cross Cemetery, Malden, Mass.

Rose Royer, wife of Archie Royer, died at Carrollton, Ohio, of pneumonia, Jan. 15. She was a member of the Royer Brothers' Next Door company. Her remains were taken to Tonawanda, Pa., for burial.

George P. Kingsley, manager of the Music Hall, Orange, N. J., died in that city Jan. 19. Heart failure, superinduced by the grip, caused his death. He was fifty-seven years old.

Mrs. Mary A. Sturtevant, mother of Mrs. C. R. Gardiner, died on Jan. 16, aged ninety-four years. Many professionals had met the pleasant old lady at the country home of Mr. Gardiner.

Mabel Tempest, sister of Marie Tempest, died in London recently. She was a member of the Little Miss Nobody company.

Edward H. R. Lyman, who built and presented to Northampton, Mass., its Academy of Music in 1892, died on Jan. 2?, in Brooklyn, N. Y., of pneumonia.

Tony West mourns the loss of a sister, who died on Jan. 7, at Elgin, Ill., of consumption.

George E. Murphy, dude.

THE THEATRE IN GERMANY.

A New Dramatic Club—A Medal for Agnes Sorma—Jane Hading in Berlin.

(Special Correspondence of The Mirror.)

BERLIN, Jan. 7.

I once read a story somewhere about two shipwrecked men who found themselves the sole inhabitants of a lonely island. After eating their dinner (it was fruit season) they sat down to talk over what they should do. First, they organized a club. The gentlemen in question were Germans and remained true to their nationality even in adversity. The club in question was probably a dramatic club, and I am told they gave fortnightly performances. The account did not mention the acting, but the scenery was doubtless very effective. Also I am not informed as to the plays, whether they were written under the influence of Ibsen or the modern French school, but I do know that the literary police must have been hidden somewhere behind the palm trees, for there never was a German dramatic club that did not have a battle with the censorship and that didn't publish its trials and tribulations the next day in the newspapers.

I don't know whether one of the above-mentioned gentlemen was influential in founding the new dramatic club that was started the other day in Berlin, or not; indeed, I regret to say I don't know what became of my interesting heroes, but I know a good deal about this new organization, which is more to the point.

It calls itself the Historic-Modern-Festival Play-Club. The rest is not so complicated. Its object, we are told, is to give ancient and modern plays of historic or dramatic worth. It follows no particular trend, and has no connection with the other dramatic organizations now in action. The performances will be given in a series of five matinees, every second Sunday at 12 o'clock, at the Neues Theatre, which the manageress, Frau Nuscha Butze, has kindly placed at the club's disposal. Tickets may be had for the cyclus or for the individual performance. The five plays, the first of which will be given on Jan. 22, will be Birds and Lysistra, by Aristophanes, with Nuscha Butze as Praxagora; Troilus and Cressida, by Shakespeare; The Last Man, a stage dream by Wolfgang Kirchbach (new), and perhaps a translation from the Sanskrit of Kalidasa's Cakuntala.

Drs. Brahms, Loewenfeld and Nuscha Butze, directors of the Deutsches, Shiller and Neues theatres, respectively, have placed their companies at the club's disposal, and some exceptional performances are expected. Among the members are these directors: Prof. Wilhelm Freudenberg, music and orchestra director; Professor Eberlein, sculptor; Adolf Klein, actor; Ernst von Wolzogen, writer; Kirchbach, and Dr. Max Pohl, member of the Court Theatre.

Three one-act plays by Otto Erich Hartleben were given recently at the Lessing Theatre with success. Hartleben is one of the most influential and prominent of the modern German dramatists, and we could not pass him over even if we would, but it is rather difficult to describe that which is practically all atmosphere and color. The first and best of the sketches was Lore, adapted by the author from his story of "The Missing Button." In this he showed a really marvelous ability as adapter The dialogue is amusing, clever and subtle, sometimes sharp in sarcasm and on the whole, out of a nice little story, he made an excedingly clever bit of dramatic work.

The second of the trio, The Stranger, takes us to an island in the North Sea. Everything is gray and still like the great Northern twilight. She has been married twelve years when The Stranger, the friend of her youth, returns, and after a half-hour of Ibsen dialogue she discovers her husband is the real stranger and runs off with the other man. It is very Ibsenian, the plot, the atmosphere, even the name, but Ibsen's technique is missing.

The last sketch is a military story and quite different from the other two. The husband, Captain Grielfeld, returns from a farewell supper with his regiment. He has been transferred to another company because his wife has been conspicuous in receiving attentions from another officer. He comes in a little the worse for wine and a brutal scene ensues. The wife in her fright forgets herself and calls to the lover, who is hidden in the adjoining room. He enters and a duel ensues in which the husband is killed. This is the poorest of the three. The trick of calling on the concealed lover has been done before. It causes a momentary stir, but it will not add to Hartleben's fame as a dramatist.

A matinee of the Free Stage gave us a revival, a few days ago, of Hebbel's Julia. Hebbel is always interesting and dramatic, though some of the characters in Julia (it was written in 1848) are theatrical and several scenes practically impossible. It was interesting, however, to note the psychologic resemblance between the character of Count Bertram and Ibsen's Ghosts. The play was satisfactorily staged and well acted by members of different companies.

The Actors' Society of Germany, which corresponds with the Actors' Fund of America, has waged war with the theatre agents, and a very serious war it seems to be, too. The theatre agents throughout Germany are an unscrupulous lot as a class, and charge the actors an enormous percentage for engagements obtained through their bureaus. This the Society proposes to stop. It intends founding an agency of its own, where a moderate sum may be demanded for engagements procured, this sum, for the most part, being used in turn for the relief of the poor in the Society's care. The German Stage Society, another professional organization, has joined the Actors' Society in this plan, and proposes giving 50,000 marks toward the agency's foundation. When these societies stand together the agents will undoubtedly be forced to the wall. Hermann Nissen, president of the Actors' Society, made a most eloquent appeal. Herr Nissen is a man of decided executive ability, clear-headed, energetic and determined, and with him at the head, the members of the profession feel confident of brilliant results.

Emil Thomas, the popular farce-comedian, began a Berlin engagement with the new year at the Thalia Theatre, in a new farce by Wilhelm Mannstädt.

Ernst Possart, actor and manager of the Court Theatre, in Munich, has written a very successful play in two acts, entitled The Rights of the Heart. It had its first representation in Cologne, where its pure style and easy, effective way of developing plot and characters, together with the well-defined dramatic climaxes, met with unanimous praise from the critics.

The celebrated actress, Marie Seebach, who died last year in Berlin, left 100,000 marks in charge of her sister to be handed over to the recently completed sanitarium for lung diseases in Rohbau, for the purpose of endowing four beds for invalids of the dramatic profession. This endowment is to be to the memory of her only son, Albert Nieman, who died of lung trouble at the age of twenty-one. It will be remembered that Frau Seebach founded the Seebach Actors' Home in Weimar, a roomy and charmingly situated house, where from sixteen to twenty aged members of her noble profession find a congenial and happy home.

Madame Savina, the Duse of Russia, is soon to make her first appearance in Berlin.

Cyrano de Bergerac has met with enormous success at the Court Theatre in Dresden. Herr Wiene's impersonation of the title-role was warmly praised.

The Grand Duke of Oldenburg has presented to Frau Agnes Sorma the golden medal for art and science.

Jane Hading made a most successful debut at the Lessing Theatre, Dec. 15, in Dumas' Camille. The New York public is doubtless familiar with her impersonation of this role, and, furthermore, in these days it is scarcely possible to demand a minute criticism of this time-worn and hackneyed heroine. Suffice it to say that Madame Hading made a very deep impression. Her impersonation suggested both Bernhardt's and Duse's, but at the same time it bore the stamp of her own individuality, and was throughout enjoyable. Perhaps her greatest scene is that wherein she searches for the letter announcing Armand's arrival. How she looks under the pillow, how the agony of fear is depicted upon every feature when she fails to find it! Then, the catch of the breath and the rapturous smile as she discovers it in the pocket of her dressing gown, the reading of it, and the one silent look toward the door. It is a moment of true greatness.

Since Camille, we have seen her in The Master of the Forge, Dumas' The Stranger, Adrienne Lecouvreur and Frou-Frou. Of these, the last named showed her to the best advantage. Her Gilberte was a bit of acting as artistic as Berlin has seen for many a day. Her well sustained climax in the last act—the scene with her sister—was greeted by a hearty burst of enthusiasm. The supporting company is very poor.

The report which has circulated in Berlin for some months to the effect that Georg Droescher will resign his position as actor-manager of the Belle Alliance Theatre has been confirmed by one no less than that gentleman himself. Herr Droescher leased the Belle Alliance Theatre two years ago. Until then the spectacular had reigned there, but he promoted the theatre to higher rank, with an extensive repertoire. Somehow, though, luck was against him, and now, finding himself financially embarrassed, he proposes to close the theatre on May 1. Whether Herr Droescher will accept one of the several offers he has already received from other houses here, or whether he will seek his fortune away from Berlin, is not yet known.

The Brave Little Tailor is a charming fairy story in three acts, written by Adolf Prasch, director of the Berliner Theatre, and given at that house for the first time during the holidays. The audience was composed almost entirely of eager, expectant children—it was a matinee—but I venture to say that they did not enjoy it more than did some of the weather-beaten scribes who sat there with quiet smiles and calm faces. It is so good to be a child again, it is so good to forget! And then the fairies and the birds—real birds, I am sure—and real frogs that dance about, and a real King, with a sceptre of real gold. It was all real—real! Only when we came out in the street, and found the world in darkness and felt the rain and snow beat down upon us, then we old ones realized that the protecting fairy was not here, and that the wicked people were not turned into ugly animals, and that to-morrow was also a day like to-day. But the little ones piled three and four into the carriages, with mammas or nurses, and the last thing heard before the doors slammed was "Wasn't it just lovely!"

News reaches me from St. Petersburg of the great hit made there by the celebrated Italian actor, Zacconi, in his portrayal of Nikita in Tolstoi's The Power of Darkness. My informant says that Zacconi was not only admirable from an acting standpoint, but that he made himself a typical Russian down to the smallest detail—a difficult feat, certainly, for an Italian. The day after his debut he sent the following letter to Tolstoi: "In the course of the last six years, I have played in Italy the role of Nikita in your great drama, The Power of Darkness, and success has always attended me. But I was never so happy as yesterday when I was able to appear on the stage of the Conservatory Theatre in this great play—this proof of your genius. As an enthusiastic admirer, I beg you to accept my sincerest wishes, and I beg to be allowed to inform you of the great and enthusiastic ovation bestowed by the large audience upon your work and your weak Italian Nikita, Ermeto Zacconi, and his whole company."

Insomuch as this is to be the last Berlin season of Josef Kainz, the Deutsches Theatre has begun a series of revivals, showing him in some of his greatest roles. Thus we had at the beginning of the holidays Grillparzer's delightful comedy, Woe to Him Who Lies, before a crowded and enthusiastic house. Kainz as the cook boy proved again his absolute mastery of his art. He ran the scale of capriciousness, moodiness, dare-deviltry, boyish piety, manliness and earnestness in a way to make the critics get out and brush up all their disused superlatives. He was admirably supported by Herr Müller as the Bishop, Nissen as Count Kattwatt, and Gisela Schneider as Edrita.

Adèle Sandrock, who several weeks ago left the Burg Theatre in Vienna rather suddenly, has written a play called The Intriguers, in which she will play the principal part during her coming tour through Germany and Austria. She has announced that this drama will present her own experiences at the theatre aforementioned, and the cause of her withdrawal therefrom. Who said woman is not courageous?

Felix Philippi's latest drama, The Inheritance, has just met with success in Vienna. The role of Sartorius was brilliantly played by Baumeister.

Hermann Müller, one of the most useful members of the Deutsches Theatre, has signed a contract with the Burg Theatre in Vienna for next year. Director Neumann-Hofer had engaged Herr Müller for the Lessing, but at earnest request he generously released him.

The Dramatic Society gave its first performance this year at the Lessing Theatre on Jan. 22. The play was Maurice Donnay's Les Amants.

Georg Engels has finished a rococo picture in one act, in which Louis XV. is presented as a boy of sixteen. The play will soon be given in Berlin.

L. H.

CECIL SPOONER.

W. A. BRADY CORRALS SATAN.

The play The Sorrows of Satan, along with the scenery, costumes and effects employed in its recent inglorious engagement at the Broadway Theatre, were sold at auction in this city last Wednesday to satisfy chattel mortgages held by costumers and electricians. Two bids were made, William A. Brady securing the outfit for $750. Mr. Brady intends to send the play on the road with Lewis Morrison in the leading role. The Sorrows of Satan, though unsuccessful in London, has enjoyed prosperity in the English provinces, and Mr. Brady evidently believes that its New York failure will not injure its chances on the road in this country.

SAID TO THE MIRROR.

WILLIAM J. MOORE, Manager Moore's Opera House, Bridgeton, N. J.: "Only within the last four weeks have I realized what I have lost by not having been a reader of THE MIRROR. A few weeks ago I began to make inquiries about THE MIRROR from agents and managers visiting our city. They all told me that it was the best paper for me in my line of business. I therefore ordered my newsdealer to get THE MIRROR for me. It used to take me about fifteen minutes to read other dramatic papers, but it takes me days to finish THE MIRROR. I find the routings, etc., very easily, and the general news is so interesting that it is a pleasure to keep on reading until I have finished the whole paper."

RALPH HOWARD: "Owing to the many gold brick games sprung on traveling companies by the local managers and their followers in San Francisco, they have christened that city 'Con Francisco.' Managers heading for California or Texas in search of money will do well to remember the 'empty box' story, as it is very appropriate to these sections of the country—'there's nothing in it.'"

LEON MEAD: "I wish to correct—well, an obliquity of statement on the part of the usually accurate and always entertaining 'Matinee Girl,' in a recent issue of your journal. She says there is 'no compiled history of women who have been figures in war.' A number of years ago Frank Moore wrote a book called 'Women of the War,' a bulky volume of 596 pages, illustrated with steel engravings, of such women as Fanny Ricketts, Kady Brownell, Belle Reynolds, Mary Morris Husband, Mrs. A. H. Hoge, Mrs. Byckerdyke, Georgiana Willets, etc., and published by S. S. Scranton and Company, of Hartford, Conn. Of course, no mention is made of the heroines of 1898, in the Spanish-American war, but I call the Matinee Girl's attention to the tome above cited, as it may assist her in her literary labors."

F. B. ARNOLD: "To contradict statements that are going the rounds that the Russell Brothers company had stranded in St. Louis, I wish to say that it was an ordinary case of closing. After playing the Bijou in Milwaukee, we were to lay off the week of Jan. 9 and open at Havlin's Jan. 15, and then go back to Chicago for two weeks. We arrived in St. Louis on Monday afternoon and when we called at the theatre we found we were canceled because our paper had come C. O. D. It did not come to the house, but was billed to me, and I showed Manager Garen that I was prepared to take it out. But he said it was too late, that he had closed with Murray and Mack that afternoon. He never wired us or notified us in any way and let us bring the entire company to St. Louis."

HOBART C. FASH: "Regarding the statement in your issue of Jan. 21 that Herbert's Band was formerly Gilmore's Band, Mr. Herbert having assumed the leadership on the death of Mr. Gilmore, permit me to state that D. W. Reeves conducted immediately after the death of Mr. Gilmore. After this Mr. Herbert became conductor. On June 3, 1897, the members of the band elected E. A. Couturier their leader and later Mrs. Gilmore sold Mr. Couturier the complete Gilmore library of music and also the sole and exclusive rights to the name Gilmore's Band."

"PUNCH" WHEELER: "Flo Gardner, the original Mt. Vernon peach, has written to me for a copy of my book, 'How to Live in Chicago on Lithograph Passes.' I sadly replied that it would take a man with a celluloid heart to refuse so simple a request from such a charming woman, but I could not possibly do it, as the entire edition was bought up at a job lot auction sale by Judge 'Biff' Hall, who intends to give them away as souvenirs with every $5 fine."

FRANK A. FERGUSON, Chicago: "I had several good offers for the sketch I advertised in THE MIRROR, and finally sold it to Beatrice Moreland, who will produce it during her coming Eastern tour of the leading vaudeville theatres. It is but just that I should acknowledge the excellence of THE MIRROR as an advertising medium, since I had proposals for my sketch from players in various States."

GEORGE W. HEATH: "Your correspondent at Dunkirk, N. Y., states in a recent issue of THE MIRROR that Peck's Bad Boy failed to appear. This item may be misleading, as I manage the only company authorized to play this comedy, and we were not booked at Dunkirk. The Clarke Hazelton company are also pirating the comedy in Illinois."

EDWIN T. EMERY: "As some confusion has arisen from the similarity of names, I wish it known that I am not the Edward Emery who is connected with a Western company. I have been a member of the Girard Avenue Stock company, Philadelphia, since Sept. 3 last."

JOHN C. FOWLER: "Someone is playing in the West, using my name and paper, and deluding the public in territory where I am popular. This is unwarranted, unauthorized, and an imposition. I have played in the East for three seasons past."

CECIL SPOONER.

Cecil Spooner has attracted the attention of managers this season by her clever impersonation of May Percy in C. T. Dazey's play, That Girl from Texas. Competent critics have said that her latest success places Cecil Spooner among the leading soubrettes of the day. Fitted by nature, training and the advantage of stock work since a child, she has won all by her artistic acting and clever dancing. Of her work in That Girl from Texas, one critic writes: "No actress in her particular line now graces the American stage capable of giving a more perfect conception of May Percy. Throughout the entire action of the play, from laughter to tears and back again, she carried her auditors. The rollicking little Maverick she really seemed; so lost in the part was her own peculiar personality. The ball-room scene in the second act gave opportunity for the display of her wonderful terpsichorean ability and the introduction of a buck and wing dance while clad in a train dress met with instant favor and several tremendous encores greeted the little lady's efforts."

NOT ALEXANDRIA, VA.

Through an error it was stated last week that the Opera House at Alexandria, Va., had closed for the season, and that all bookings had been canceled. The town referred to really was Alexandria, La. The Opera House at Alexandria, Va., under the management of W. Sackett Harper, has been more prosperous than ever this season, and has played the best attractions traveling through the South.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NO CENSORSHIP NECESSARY.

IT is reported that a bill establishing a stage censorship will be introduced in the Legislature at Albany during this session. A regulation of the stage by any such means is impossible, because of the inability of any single person to fairly judge the multiplicity of matters that would come before a censor, to say nothing of the susceptibility of such a person to "influence" under the political system that governs. Beyond this, a censorship is foreign to the genius of this country, whether considered from a State or a national viewpoint.

If there are not statutes already on the books the enforcement of which would make a censor unnecessary, laws should be framed to interdict stage indecencies. But there are, no doubt, sufficient laws on the subject. Like many other laws, they are practically dead because there is no consistent attempt to enforce them. The authorities that may think indecent an isolated act like the one recently sought to be suppressed in a metropolitan music-hall might not see in a play or a part of a play really more reprehensible than the isolated act anything tending to public demoralization; or they might not read their authority to interfere with a play patronized by well-dressed persons of both sexes in a theatre presumably respectable; or the manager of such a theatre, through political influence, might prevent interference with an exhibition that ought not to be permitted.

One of the things that might well discourage the friends of a clean theatre is the failure of those who are supposed to enforce the laws to co-operate upon occasions when efforts are made to stop stage indecency. This failure to co-operate sometimes happens in a flagrant case, to the dismay of those who believe the laws are sufficient and to the discouragement of officers who primarily act only to suffer rebuke from their superiors. There was consistent action in the Orange Blossoms case, which at all stages impressed the idea that the laws are sufficient if they shall be followed. The police authorities stopped this piece. The Court of Sessions indorsed the action of the police. The defendant appealed to the highest State tribunal, the Court of Appeals, which affirmed every step that the prosecution had taken, and incidentally handed down a memorandum of opinion to the effect that such exhibitions were demoralizing to the public, and unlawful. Sharply contrasted with this case is that of the arrest of two women for indecent exposure in a music hall the other day and their discharge by the City Magistrate before whom they were arraigned, on the theory that the women had offended against decency no more than society women do at the opera and other social functions! One such decision as this encourages newer and more flagrant stage indecencies, and absolves the police authorities from blame for non-interference.

The pertinency of the arraignment of managers and promoters of indecent and libidinous "shows" by THE MIRROR recently was the same week pointed by a new production that in subject and treatment surpassed any stage vileness that preceded it. The only things that can be hoped for, it appears, are occasional periods of wakefulness and action by the police authorities and the co-operation of their superiors in New York, and the rejection by more healthy-minded and homogeneous cities of the indecencies that meretricious management may seek to exploit in those cities after they have become stale, flat and unprofitable here. Unquestionably there is a public in this city for the noblest and truest manifestations of the theatre, but there is also a public here, resident and transient, for the grossest matters that a pandering management can have the hardihood to exploit.

A BAD MEASURE.

IN the State Assembly last Wednesday a bill was introduced by Mr. HARBURGER, ostensibly "to make Sunday a day of recreation," in these terms:

> It shall be lawful to exhibit on Sunday in any building, garden, grounds, concert room or other roof or place within the city of New York any interlude, tragedy, comedy, opera, play, farce or dramatic performance, ballet, negro minstrels, negro or other dancing, or any part or parts therein, or any equestrian or circus performance, or any performance of jugglers, acrobats or rope-dancing, between 8 and 11 P. M.

This measure is in line with the laxities that have made New York "a wide-open town." Evidently it is in the interest of the queer "amusement" resorts that have grown up on bicycle and driving thoroughfares in the suburbs—resorts in which, since the present city administration came in, vulgar "shows" have been given at all hours on week days—places some of which have hotel licenses yet which abuse a hotel's lawful functions.

If this bill were to pass, these places and the many others of the same class that would soon spring up would have all the privileges of theatres with none of the restrictions that are supposed to hedge theatres, and without paying the license exacted from a theatre. And from the liberty that such places would gain under such a law performances might be given that would add to the discredit of theatres that is resulting from the peculiar operations of many persons in regular theatre management. Moreover, it would open the way to Sunday performances in regular theatres.

Putting aside all question as to morality, no Sunday performance should be permitted in a theatre, and no law legalizing any approach to a Sunday performance should go on the statute books. The regular work of actors during the week is enough. Like others, actors should have one day they may call their own. One of the wisest declarations of the Actors' Society of America is that against Sunday theatres.

If the HARBURGER bill should by any legislative eccentricity pass to the Governor, that official, THE MIRROR believes, may be relied upon to kill it. What might have happened if the candidate of the faction that fathers this bill had been elected is not worth worrying about now.

ACTORS AND HOTEL KEEPERS.

IN a monthly publication called *The Caterer*, recently, a correspondent who signed himself "Actor-Proprietor" of a hotel advanced several reasons why he thought the patronage of the theatrical profession undesirable. There was not one of his reasons that would not apply to the general public, and therefore none of them was legitimate or worthy of respect.

One reading the letter of this alleged "Actor-Proprietor" might wonder what sort of an actor he was before he began to keep a hotel. His letter quite plainly classifies him as a hotel-keeper, and it did not require the controversial answer to it by Hotel-keeper EDDY, of Kansas City, that appeared in *The Caterer* last month. That the members of the theatrical profession are desirable guests is shown by the eagerness of hotel-keepers generally to win their patronage. The "Actor-Proprietor" who left the stage to run a hotel will no doubt in good time leave hotel-keeping to do something else.

On another page of THE MIRROR is an article detailing differences between actors and hotel keepers in several places. On the face of the reports embodied in the article, it would seem that in all the cases described the hotel keepers were to blame. In one of the cases the hotel keeper acted more like a savage than a civilized person whose pleasure and profit it is to cater to other civilized persons. In another case the incidents occurred in a town in Canada, remote from places in which personal courtesies are practiced, although apparently it is a place where all sorts of raw material are plentiful and cheap, as the rate for board and lodging in the case in point was originally fixed to the mutual satisfaction of the parties concerned at sixty cents per person per diem. In all of the cases dealt with it would seem that the hotels involved were of a kind difficult to classify, and probably they were the only places of accommodation available.

One hears as little about troubles between the better class of hotels that cater to the theatrical profession and their guests of the profession as about troubles between such hotels and guests not of the profession. As a rule, hotels are considerate of their guests. Where there is hotel competition, this is invariably so. Where isolated "taverns" exist, their keepers are prone to be autocrats in a small way. The article on another page deals with innkeepers of this kind.

PERSONAL.

COWARD.—Edward Fales Coward, for five years dramatic editor of the *World*, has left journalism to engage in business in Wall Street. A student of the drama and an amateur actor of note, Mr. Coward brought to his newspaper work ripe knowledge, critical discretion and natural enthusiasm. He will be missed from the guild, but every person who knows him will wish for his substantial reward in a more prosaic vocation.

NIELSEN.—Alice Nielsen, according to arrangements made last week between Frank L. Perley and George W. Lederer, will reappear in this city at the Casino, on Nov. 6, in a new comic opera.

FOX.—Della Fox was ill with the grip on Monday and Tuesday of last week, and was unable to appear in The Little Host at the Harlem Opera House on those days.

VAN BIENE.—Auguste Van Biene has sent to his American friends a holiday greeting—a folded card bearing on one side the words, "May you have this every day of your life," and on the other a photograph of the actor-'cellist holding a royal flush.

HEPNER.—Louise Willis Hepner has been engaged for a principal role in the Australian production of The Belle of New York, and she will leave on Feb. 10 for the antipodes.

IRVING.—According to the London *Daily Mail* of last Friday, it is authoritatively announced that before coming to the United States, Sir Henry Irving will reopen the Lyceum Theatre early in April with Ellen Terry and appear in the play Sardou has written for him on Robespierre.

SALVINI.—On New Year's Day Tomasso Salvini celebrated his seventieth birthday.

SULLY.—The next notable role that Mounet-Sully will essay at the Comédie Française will be that of Iago.

MAY.—Edna May is ill with the grip in London. Jessie Carlisle is playing her part in The Belle of New York, at the Shaftesbury Theatre.

TAMAGNO.—At the wedding of his daughter, solemnized at Turin, Italy, recently, Tamagno, the famous tenor, sang an "Ave Maria," composed specially for the occasion. Signorina Tamagno was wedded to a prominant business man of Milan.

BATEMAN.—Jessie Bateman, seen here this season in A Brace of Partridges, has achieved a decided success in A Little Ray of Sunshine, at the Royalty Theatre, London.

CAMPBELL.—Mrs. Patrick Campbell will make a starring tour in the Spring. She will be seen in The Second Mrs. Tanqueray, The Notorious Mrs. Ebbsmith and a new play.

FERNALD.—Chester Bailey Fernald's Chinese Play, The Cat and the Cherub, has been made into an opera and will be sung at Breslau, Bavaria. Henry Blan is the librettist and Victor Hollander the composer of the opera, which is entitled San Lin. The Libretto is in English.

EDOUIN.—Willie Edouin has secured the rights to Nicandra, the new comedy by Russell Vaun, one of the authors of Oh! Susannah!

CLARK.—Hilda Clark has been visiting in Boston while recovering from her illness with pneumonia. Alice Campbell has been singing her part in The Bride Elect.

SCHOEFFEL.—John B. Schoeffel has recovered from his illness and is receiving the congratulations of his friends. With Mrs. Schoeffel (Agnes Booth) he has come to New York for a few days, as she is to appear at the "dramatic breakfast" at the Astoria this (Tuesday) morning.

BERNHARDT.—Sarah Bernhardt, according to report, will appear in London next season as Hamlet, under management of Maurice Grau.

ALDRICH.—In a telling speech at the banquet of the Actors' Order of Friendship at Delmonico's, a week ago last Sunday, Louis Aldrich recalled the interesting fact that the movement some years ago by American actors against the system of bringing to this country foreign actors under contract resulted in more than quadrupling the membership of the Actors' Order. Among the prominnent actors who followed Mr. Aldrich's lead in this movement was Edwin Booth.

KNOTT.—Roselle Knott will originate the leading female role in the forthcoming production of Hoyt's latest play, A Dog in The Manger.

ALLEN.—Viola Allen will continue in The Christian at the Garden Theatre until March 4, when she and her company will go to the Boston Museum.

EXPERIENCES.

AN ANCIENT MAKESHIFT.

A return to first principles in the way of stage setting that would doubtless have gladdened the hearts of those who pine for the palmy days, was seen last week at one of the suburban theatres not an hour's journey from the Rialto. The setting was a plain interior with a centre door in the drop. The action of the play demanded a window at L.—a piece of architecture that the equipment of the house evidently lacked. Instead of relying upon the imagination of the beholders to supply the deficiency, the stage-manager caused a placard bearing the word "WINDOW" to be hung conspicuously on the second wing.

A MAGNANIMOUS MISSOURI MANAGER.

H. C. Leslie, agent for the Goding company, reports a sort of incipient millenium out in Missouri.

"There are some weird, wonderful examples of theatrical architecture in Southeastern Missouri," says Mr. Leslie, "but Caruthersville possesses an 'opera house' that is entitled to the bakery product. It is a frame building, situated near the edge of town, with the Masonic lodge rooms overhead. Originally a very pretty theatre, it has been neglected and is now minus scenery, seats, lights and everything necessary to a theatrical performance. The sole remaining reminder of better days is the drop curtain, which has been cut into ribbons by some intruder. The doors stand open and the place by day is a playground for the children of Caruthersville and by night a shelter for tramps.

"'There it is,' said the manager, 'if you can use it you are welcome, providing you give my family four passes.' Where, outside of glorious Southeastern Missouri, can be found such liberality and unselfishness."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. L. CRUGER, Providence, R. I.: Alice Nielsen played the role of Annabel in Robin Hood.

T. P. S., Tarrytown, N. Y.: Stuart Robson's manager is Daniel V. Arthur.

C. R. WEBSTER, New York city: Edward Clayburg died at White Plains, N. Y., on March 22, 1895.

C. L. T., Newark, N. J.: The headquarters of Cole and Johnson are at 1260 Broadway, New York city.

HENRY CHARLIE, Boston, Mass.: Address a letter to him, care of the Madison Square Theatre, New York city.

E. S. JESSUP, Augusta, Ga.: You might obtain the information by communicating with a musical paper.

N. W., Hartford, Conn.: Yes, Richard Mansfield was a member of A. M. Palmer's stock company at the Union Square Theatre.

J. H. B., Baltimore, Md.: Your friend is wrong. The actress in question was born in 1864 and not in 1859.

MANAGER, Chicago, Ill.: Communicate with the American Mutoscope Company, 837 Broadway, New York city.

L. R. A., Richmond, Va.: The Beaumont Sisters are in the stock company at Weber and Fields' Music Hall, New York city.

VAUDEVILLE, San Francisco, Cal.: Genaro and Bailey are with Ray's A Hot Old Time company this season.

TWISTER, New York city: There are several teams doing double-club juggling acts, but there is always room for good new acts of this kind.

MARTIN I. KEENE, Chicago, Ill.: The Haymarket Theatre, of Chicago, was not burnt down in 1893, but it was damaged by fire on Dec. 1 of that year.

READER, Rutland, Vt.: No, Robert B. Mantell was not born in Ireland. He was born in Irvine, Scotland. His parents went to Belfast, Ireland, when he was four years of age, and he was brought up there.

GEORGE H. STUYVESANT, Philadelphia, Pa. The Castle Square Opera company played one year in Boston, two years in Philadelphia, and have been playing for over a year at the American Theatre, New York city.

HENRY A. KING, Indianapolis, Ind.: Yes, Wilson Barrett played in The Sign of the Cross in this country. The play was originally acted at the Grand Opera House, St. Louis, Mo., on March 28, 1895.

READER, Kansas City, Mo.: The title has been used for a play arranged from the manuscript of Jean Davenport by Maida Craigen and Frederick Paulding.

N. F. H., Bangor, Me.: Officially the annals of the Comédie Française date from the year 1680, when by the decree of Louis IV. the two rival companies of the Hotel de Bourgogne and of the Hotel Guénegand were amalgamated under the title of the "Comediens du Roi."

F. C. JAMES, Oakland, Cal.: The Orpheum circuit comprises the Orpheum, San Francisco, Cal.; the Orpheum, Los Angeles, Cal.; the Orpheum, Kansas City, Mo.; the Creighton Orpheum, Omaha, Neb., and the New Denver Theatre, Denver, Col.

C. FENTON, New York city: 1. Yes, the actress in question is living. 2. You will find the route of the Under the Red Robe company in the Dates Ahead department. Write to the manager of the company. 3. Communicate with THE MIRROR'S London correspondent, H. Chance Newton, care of the *Referee*, London, England. 4. A letter addressed care of THE MIRROR probably would reach her. 5. Write to H. Krehbiel, musical critic of the New York *Tribune*.

THE USHER.

After repeatedly reiterating that Sir Henry Irving is financially distressed, and after seeking to institute benefits and an American subscription for his relief, the *Herald* tardily discovers that the English actor-manager is in no need of assistance.

THE MIRROR denied the story on the best authority two weeks ago; but it was not until Sunday that the *Herald* announced (through its London representative) that there was no foundation for its fake story, "on the authority of Sir Henry Irving himself." The correspondent said: "He never contemplated retiring from the stage, either on account of his health, or financial difficulties. Though he may have dropped money over some of his productions, he never was cognizant of any action on the part of his friends to provide funds which are not required!"

May kind fate protect Sir Henry from such "friends" in the future!

Irving, by the way, has left Bournemouth and returned to London, completely recovered from his long illness.

He is preparing to reappear at the Lyceum about the middle of April, and his return to the stage will be signalized by the production of the new play by Sardou on the subject of Robespierre.

It is definitely settled that Irving and Miss Terry will come to this country next season for a five months' tour.

Apropos of these matters Montgomery Phister, in the Cincinnati *Commercial-Tribune*, sums them up in these words: "Irving is not broken in health, is not in any pecuniary distress, will not give up the Lyceum, and will come to this country next season with just as great a company as any he ever controlled, and with a repertoire of plays entirely new and so generously and elaborately equipped as to disprove all of the absurd stories that interested parties, as it must now appear, are circulating to his injury."

At the Grand Opera House in Chicago, Mr. Mansfield played Cyrano to immense receipts. The gross takings the last week were $17,500. In Cincinnati his week brought in $16,000.

The drawing power of Rostand's play is far greater than that of anything Mr. Mansfield has ever produced. Could there be a stronger argument in favor of the view that the best plays are most desired by the public?

The triumph of Cyrano de Bergerac is not the result of a poplar craze, based upon fadism; it is not due to the personal attraction or the dramatic power of a supreme actor. It proceeds solely from the popular appreciation of a truly great play.

Every one will be glad to know that John B. Schoeffel, manager of the Tremont Theatre, in Boston, is restored to health.

Mr. Schoeffel was ill for a fortnight with a severe attack of the grip, which was aggravated by complications. He had a serious time of it, considerable alarm being felt by his friends in the early stages of his malady.

On Saturday Mr. Schoeffel emerged from his house for the first time. He is now all right, although naturally somewhat weak.

An underline of the Baltimore Academy's advertisements on Sunday describes Cissy Loftus as "the art pureté of all stage features, who dared defy a contract rather than sacrifice what she esteemed her sense of womanly character," and further pronounces her appearance "a sensational sensation."

If Miss Loftus is sincere in the stand she took recently in this city with reference to appearing in conjunction with a music hall act that she considered improper, to be consistent she ought to enter a protest against this method of heralding her coming.

"The art pureté," etc., is a refreshing denotement of the department store method as applied to theatrical advertising.

"A Warning to Press Agents" is the title of an ably written and timely editorial in a recent issue of the Rochester *Democrat and Chronicle*.

The writer censures the average press agent's habit of prevarication. He asserts that the facts are habitually misrepresented when nothing whatever is to be gained by misrepresentation. He summarizes the matter in these words:

A press agent is employed to procure the insertion of notices of his attraction, prepared by him, in the newspapers. His habit of misstatement tends to make it impossible for him to earn his salary. The press agent's matter is not infrequently well written and interesting, and if it could be depended upon for accuracy there would be no especial reason for its rejection by newspapers. But it never can be depended upon for accuracy, and the consequence is that very many reputable newspapers have been driven to protect themselves and their readers from deception by making it a rule never, under any circumstances, to print anything furnished to them by a theatrical press agent. So the press agent's occupation is rapidly going, and some day he will find it gone entirely unless he can break himself of his bad habit of useless and senseless misstatement.

As a rule the press agents who indulge in needless mendacity are the employes of commercial and speculative managers. It is the masters, not the men, who should be chastised for habitual lying, as the employers place a premium on that sort of thing by giving the most liberal pay to the press agents who can get the most glittering lies published.

The conscientious press agents employed for legitimate purposes by conservative attractions deserve better than to be classed with the unfortunate candidates for extensive purgatorial engagements that serve the class of persons referred to.

The *Democrat and Chronicle*, by the way, illustrates its remarks on the subject of unreliable press matter by citing a recent instance of unnecessary deception. In a single six-line notice received from the agent of On and Off, "there were no fewer than three senseless and useless inaccuracies."

Continuing, my contemporary says: "There was a statement that the farce had been produced at the Madison Square Theatre 'for over a hundred nights.' There was a statement that it 'is now in its third year in Paris.' There was a statement that it would be played here by the 'original company.' Every one of these statements was inaccurate."

The *Democrat and Chronicle* took pains to explain that On and Off was given only seventy-eight nights at the Madison Square; that the French original of the piece was first acted in Paris less than a year ago, and that various changes had been made in the company since the initial performance in New York, Katherine Florence, Ethel Jackson, Byron Douglas, and Reuben Fax having given place to other actors.

Dramatic editors everywhere will agree with the *Democrat and Chronicle*, I think, that the press-agent business needs a radical reformation.

BOOKS REVIEWED.

ELLEN TERRY AND HER IMPERSONATIONS. By Charles Hiatt. George Bell and Sons, London. Macmillan Company, 66 Fifth Avenue, New York.

In the preface to this book the author asserts that it pretends to be neither a personal biography nor an essay in criticism, its sole aim being to give an accurate account of the theatrical career of Miss Terry, including of necessity some personal details. The volume contains 270 pages, is very handsomely bound, with a cover specially designed by Gordon Craig. It is illustrated by over thirty portraits of Miss Terry in the principal characters she has assumed, and these, in themselves, form a most interesting artistic collection. Beginning with her first appearance on the stage when a child of eight, as Mamillius in The Winter's Tale, the author traces her artistic career step by step up to the date of her brilliant performance in the most recent of the magnificent series of productions at the Lyceum Theatre.

A careful perusal of the story shows that, notwithstanding nature was exceeding lavish with her gifts and graces, Ellen Terry did not reach the commanding place she holds in the theatrical world to-day at a single bound, but rather by ceaseless and indomitable industry, and not before she had tasted the bitterness of disappointment. Not till almost twenty years after her first appearance behind the footlights did she score her first real triumph. When but twelve years old, together with her older sister, Kate, she toured through the English provincial towns for a period of three years. They were accompanied by their father and mother, and traveled in quite primitive fashion, driving from place to place. After that came her career with stock companies, during which, in 1867, she played her first part with Henry Irving, as Katherine, he assuming the character of Petruchio.

Shortly after, Miss Terry retired from the stage for a period of six years, reappearing in 1874, under the management of Charles Reade, and the following season played her memorable engagement with the Bancrofts, when she made her splendid portrayal of Portia, which stamped her at once and forever as a great actress. Though this production of The Merchant of Venice by the Bancrofts was an emphatic failure, it was a failure redeemed by the unequaled personal triumph of Ellen Terry, who was at once proclaimed to be the veritable Portia Shakespeare drew. Her next pronounced triumph was in the character of Olivia, which was the immediate cause of her engagement by Henry Irving. On Dec. 30, 1878, these two great artists made their first appearance as Hamlet and Ophelia at the Lyceum Theatre, the play running over 100 nights to crowded houses. Of other brilliant triumphs which followed in quick and continuous succession, the author gives graphic accounts, quoting briefly from the current criticisms of the press. It is a book which should have a place on the shelves of every dramatic library.

LESTER LONERGAN.

Lester Lonergan, whose portrait appears on the first page of this week's issue of THE MIRROR, is the young actor whose talents recently have attracted such universal attention in the field of the romantic drama. In physique and in temperament he is singularly fitted for this particular branch of work. Mr. Lonergan has for some time shared the leading business in Madame Modjeska's company and is appearing this week in Brooklyn in the characters of Leicester, Orlando, Cæsar, Armand Duval, and Macduff. He has had eight years' schooling under prominent players and stage-directors, both in stock and road companies, and has played more than two hundred and fifty different characters, ranging from the hero of melodrama to the lover of classic romance. Peter Robertson, in the San Francisco *Chronicle*, has said: "Mr. Lonergan is of the best of our romantic actors," and the critic of the Chicago *Record* has written: "Mr. Lonergan's Armand is brilliant and ranks on the same high plane as Modjeska's own sublime art."

RICHARD SAVAGE IN THE DRAMA.

"In the interview with N. C. Goodwin, published in the last issue of THE MIRROR," said Emanuel Lederer, the representative in this country of numerous German playwrights, "I notice that Mr. Goodwin is to produce a play, by Madeleine Lucette Ryley, based on the life of Richard Savage. This announcement recalls to me the play of the same name, written by Karl Gutzkow, which was for twenty years in the repertoire of the greatest German actors. I think it is due to the memory of this great author that some mention should be made at this time of his play, and credit be given him for having been the first to use Savage's romantic history for dramatic purposes.

"I have here," continued Mr. Lederer, "a copy in German of Gutzkow's play. As you see by the title-page, it was produced at the National Theatre, Frankfort-on-the-Main, on July 15, 1839. Emil Devrient, one of the foremost German actors, played the title character. The play achieved a pronounced success, both on account of its dramatic incidents and of its superior literary qualities. It became a feature of the repertoire of every German actor of prominence.

"The characters in the play are many of them historical, and include, besides Richard Savage himself, Lady Macclesfield, his mother; Viscount Marishall, her brother-in-law; Lord Tyrconnel, Lord Berwick, Lord Winchester, Richard Steele, the eminent English literary man, a close friend of Savage, and a noted actress of the time, who is called in the play Miss Ellen. The drama is in four acts, the scenes being laid in London about the year 1720. In the first act, Savage, who has been reared by a humble family and developed into a poet of a dreamy, improvident type, discovers that he is the son of Lady Macclesfield, a leader of London society, and Lord Rivers. Upon their divorce he was given into the care of his foster parents. With this knowledge he goes to Lady Macclesfield and pleads with her to recognize him as her son. She refuses, doubting his identity. Savage, in anger, then writes a play, called Overbury, that deals with the vain attempt of a son to secure recognition from his mother. It is the story of his own life. Lady Macclesfield, in a box, is the cynosure of all the eyes in the audience. Unable to endure it she rushes from the box, while Savage addresses the audience, and in a strong speech pleads with them to forgive his mother. He is interrupted by Viscount Marishall, who accuses him of being an impostor. A duel ensues, in which Savage kills his antagonist. For this he is sentenced to death. Efforts are made for his pardon, and Miss Ellen, the actress, urger Lady Macclesfield to use her great influence to that end. Still believing her son an impostor, she refuses, and Miss Ellen herself secures the pardon from the Queen. Savage is now adopted by Lord Tyrconnell, a former lover of Lady Macclesfield, and now her enemy. He gives him riches and indulges him in every way. To entrap Lady Macclesfield into recognizing her son, Tyrconnell gives a masked ball, to wihch Lady Macclesfield is decoyed. As she is about to dance with her son, she discovers the deception and, in a dramatic scene, leaves the ball. Savage, wearied of wealth that does not bring happiness or a mother's love, leaves Lord Tyrconnell and returns to his former poverty-stricken conditions, taking his abode with his old nurse. Thither comes Lady Macclesfield, who learns that Savage is really her son. Her heart is moved with pity for him. At this moment Savage enters. He is weak and ill, and the shock at the sight of his mother is too great for him. He falls dead before Lady Macclesfield can speak the words that would bring him happiness.

"Historically, Richard Savage was a brilliant, dissipated man. His mother refused to believe him her son, despite his pleadings. In a drunken brawl he killed a man, and was condemned to death. Friends, who appreciated his genius, secured his pardon, and assisted him, but he forfeited their aid by his debaucheries. He died in prison in 1743, aged forty-six years. After his death much developed to stamp him an impostor. In the play, the baser side of Savage's character is eliminated, and he is represented as a man of high ideals, beset by ill-luck; his one desire being to secure his mother's love."

THE EMIL SAUER RECITAL.

On Wednesday evening a very large audience gathered at Carnegie Hall to hear, criticise, and in the end applaud enthusiastically the masterly piano playing of Emil Sauer. The triumph of his first appearance, at the Metropolitan a week before, was repeated, and after the last number of the programme had been played the pianist was recalled again and again until finally he rendered two encores, while the audience crowded forward to the stage.

Herr Sauer was at his best in Schumann's Romance, op. 28, No. 2; Chopin's Bercense, op. 57, and his own delightful composition, "Mur-Muire du Vent." In these numbers he displayed both his poetic imagination and the brilliancy of his technical skill. His charming delicacy of touch has never been surpassed by any pianist of the time. On the other hand, in rendering some of the stronger works he seemed somewhat lacking in breadth and richness of tone.

The closing number of the programme, Liszt's transcription of the Tannhauser Overture, was magnificently done, and before Herr Sauer had finished by several bars the applause broke forth in such volleys that the last notes of the composition were completely drowned. There is no doubt of Herr Sauer's mastery of his art nor of the popularity that will be his in this country.

A "DRAMATIC BREAKFAST."

At the Waldorf-Astoria last Tuesday morning there was given the first of two "dramatic breakfacts" in aid of the Society of Decorative Art, under direction of Mrs. Robert Osborn. The bill included Felix Morris, Foster Lardner, and Rachel Crothers, in The Vagabond; John E. Kellerd and Grace Filkins in Locked Out; and Edward J. Morgan, E. H. Wilkinson, Hilda Spong, and Adelaide Keim, in An Amateur Rehearsal. Burr McIntosh was the stage-manager. The second "breakfast" will be given this (Tuesday) morning at the same hotel, and will present Agnes Booth and Maud Harrison in a scene from Engaged; Charles Ross and Adelaide Cushman, in One Woman's Life; William Courtleigh and Mrs. Sidney Harris, in a one-act play; recitations by Olga Nethersole, and songs by Chauncey Olcott.

W. L. Bronson, Manager of the New Grand Opera House, Stevens Point, Wis., has some very desirable open time for first-class attractions, both in the present season and season of 1899-1900.

PROFESSIONAL DOINGS.

The above portrait of Joseph Haworth as John Storm in The Christian indicates the strength of that character and his masterly grasp of the role. In the club-room scene of the church and again in Glory's room the strong points of the character are notably shown. Mr. Haworth almost daily receives letters from prominent persons congratulating him on his work in this character. The other night the audience at the Garden Theatre went so far as to cheer him and shout "bravo!" Mr. Haworth, who believes John Storm is the best part he has ever played, has received from the Rev. Father Larkin, of this city, an antique silver cross, said to have been worn by Pope Pius IX. Mr. Haworth wears this token as John Storm, and when he is off the stage it ornaments his watch chain.

Frederick H. Wilson has closed his own company and has joined Marks Brothers' No. 2 company.

Lincoln J. Carter's Western Chattanooga company has been ordered into Chicago from La Fayette, Ind., canceling California and Texas, lifting about fifteen weeks of contracted time out of the season. The company will be laid off during the rebooking, and it probably will be sent into the South, east of the Mississippi for the time now open.

Len W. Sloss will sail for South Africa next week, his late business troubles having been satisfactorily arranged. Speaking of his affairs Mr. Sloss said: "I go to Cape Town and Johannesburg on a very important mission, and it will be quite a change for me after my unfortunate domestic and business affairs. Broadhurst Brothers very kindly offered to reinstate me with one of their attractions, but in view of everything I have decided on the South African deal as being much better for me. I shall be away from this country about two years."

Ollie Mack has been compelled by personal affairs to abandon his intent to manage Gerald Griffin in Wanted, the Earth, next season. Mr. Griffin may take out the play under another management.

Beatrice McKenzie has resigned from Hotel Topsy Turvy, in which she made a hit in the role originated by Marie Dressler. She has several excellent offers, one to appear in London, but as yet has accepted none.

Gilmore and Leonard were MIRROR callers last week, reporting excellent business. They will produce, at the end of the season, a new comedy, the title of which is to be made known later, and which has been fully protected by their lawyers.

Honan and Kearney, whose act has been the vaudeville feature with the Spears Comedy company for fourteen weeks, have resigned to rejoin the Hazel Wood company for the rest of the season.

George Musgrove sailed on Wednesday last for London, where he will resume his management of the Shaftesbury Theatre. He was accompanied by five chorus women who will join The Belle of New York company.

A Supreme Court Justice on Jan. 19 enjoined Henry Guy Carleton from making any contracts for producing his play, The Butterflies, for a period longer than a year. Olive May, divorced from Mr. Carleton last September, claims that the play was the dramatist's wedding gift to her. She has brought suit to establish her ownership of the play, and the injunction was granted pending trial.

Charles Frohman, Rich and Harris have leased the Lyric Theatre, in the Olympia Building, this city, for five years. The theatre may be renamed and it probably will be reopened in the Autumn by Julia Marlowe or Annie Russell.

The creditors of Thomas Q. Seabrooke met last Thursday in this city. Bankruptcy schedules showed liabilities of $39,075, while a scarf pin was the only asset. Rudolph Talughtan was made trustee of the asset.

H. R. Jacobs has secured control of the new Dunfee Theatre, Syracuse, N. Y., and will make his headquarters in that city.

Students of Columbia University will play A Night Off, at the Berkeley Lyceum on Friday and Saturday, assisted by Minnie Humphreys, Stella G. Stern and Charlotte Von Baur.

Prince Lloyd is playing Sir Henry Hardcastle in The Ragged Earl at the Academy of Music. By an error, the programme cast Henry Herman for the part.

Cleveland Lodge, 9, T. M. A., will have their fifth annual benefit at the Star Theatre, Cleveland, on Feb. 12. Harry M. Scott, Henry Witt, Fred White, and James Richlick are the committee in charge.

CURRENT AMUSEMENTS.

Week Ending January 28.

New York.

METROPOLIS (Third ave. and 142d St.), LITTLE LORD FAUNTLEROY.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE BOHEMIAN BURLESQUERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), ON AND OFF.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), THE EVIL EYE.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), ROSENTHAL'S FIFTH RECITAL—Thur. Eve., Jan. 26.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), THE QUEEN'S LACE HANDKERCHIEF.
MURRAY HILL (Lexington Ave. and 41st St.), A SOCIAL HIGHWAYMAN.
BROADWAY (Broadway and 41st St.), FRANCIS WILSON as THE LITTLE CORPORAL—Revival—8 to 14 Times.
EMPIRE (Broadway and 40th St.), PHROSO—34 to 41 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), GRAND OPERA.
THE CASINO (Broadway and 39th St.), LILLIAN RUSSELL IN LA BELLE HELENE—12 to 18 Times.
KNICKERBOCKER (Broadway and 38th St.), N. C. GOODWIN AND MAXINE ELLIOT IN NATHAN HALE—22 to 28 Times.
HERALD SQUARE (Broadway and 35th St.), THAT MAN—2d Week.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—15 to 21 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), THE TURTLE—167 to 174 Times.
THIRD AVENUE (Third Ave. and 31st St.), THE PAYMASTER.
BIJOU (1239 Broadway), MAY IRWIN IN KATE KIP, BUYER—86 to 92 Times.
WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE as THE SECOND MRS. TANQUERAY—CAMILLE Announced for Jan. 28.
DALY'S (Broadway and 30th St.), ADA REHAN IN THE TAMING OF THE SHREW.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—161 to 168 Times; CATHERINE, travesty—5 to 12 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), THE RUNAWAY GIRL—109 plus 76 to 83 Times.
THE GARDEN (Madison Ave. and 27th St.), VIOLA ALLEN IN THE CHRISTIAN—59 plus 67 to 74 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.).
MINER'S (212-214 Eighth Ave.), THE ROSE HILL COMPANY.
MADISON SQUARE (24th St. nr. Broadway), BECAUSE SHE LOVED HIM SO—8 to 14 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), TRELAWNY OF THE WELLS—74 to 81 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), A FEMALE DRUMMER.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 M. to 11:30 P. M.
IRVING PLACE (Southwest cor. 15th St), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), CHAUNCEY OLCOTT IN A ROMANCE OF ATHLONE—17 to 24 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:30 M. to 11:30 P. M.
ACADEMY (Irving Place and 14th St.), ANDREW MACK IN THE RAGGED EARL—9 to 16 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.
DEWEY (125-127 East 14th St.), EUROPEAN SENSATION BURLESQUERS.
STAR (Broadway and 13th St.), CUMBERLAND '61.
GERMANIA (14 East 8th St.), GERMAN COMEDY.
LONDON (205-207 Bowery), THE MERRY MAIDENS.
PEOPLE'S (199-205 Bowery), THE SHADOW DETECTIVE.
MINER'S (165-169 Bowery), THE MONTE CARLO GIRLS.
THALIA (45-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), SUZANNE ADAMS IN FAUST—Jan. 26.
PARK (323 Fulton St.), CONTERNO'S BATTLES OF THE NATIONS—2d Week.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), PRIMROSE AND DOCKSTADER'S MINSTRELS.
UNIQUE (194-196 Grand St.), THE HIGH FLYERS BURLESQUERS.
THE AMPHION (437-441 Bedford Ave.), HENRY MILLER IN REPERTOIRE.
STAR (291-297 Jay St. nr. Fulton St.), THE AUSTRALIAN BEAUTIES.
EMPIRE (101-107 South 6th St.), THE KNICKERBOCKERS.
COLUMBIA (Washington, Tillary and Adams Sts.), THE WHITE HEATHER.
GAYETY (Broadway and Middleton St.), DEVIL'S ISLAND.
LYCEUM (Montrose Ave. and Leonard St.), THE DERBY WINNER.
BIJOU (Smith and Livingston Sts.), RED, WHITE AND BLUE.
MONTAUK (325-327 Fulton St.), HELENA MODJESKA IN REPERTOIRE.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Daly's—The Taming of the Shrew.

The Taming of the Shrew was revived before a large audience at Daly's Theatre last evening. It will be recalled that Ada Rehan was awarded the highest praise for her impersonation of Katherine during the long run of The Taming of the Shrew at Daly's Theatre years ago, and this role also proved the principal vehicle of her subsequent triumph in London.

Last evening Miss Rehan was as charming as ever in the part. Her characterization of Katherine is of a high order of artistic merit, and in the estimation of many critics it is as Katherine and as Lady Teazle that Miss Rehan is seen to greater advantage than in any other roles of her extensive repertoire.

George Clarke gave a spirited rendering of Petruchio, and William Owen was equally effective as Grumio.

Wilfred Clarke was seen to artistic advantage as the jocose Grumio, and William Gilbert repeated his droll impersonation of the drunken Sly.

Blanche Bates, a newcomer at Daly's, made a very favorable impression as Bianca, and will no doubt prove a valuable acquisition to the company.

Mrs. Gilbert as Curtis, Virginia Navarre as the Widow, and Annie Caverly as the Hostess, were all in keeping with the general excellence of the cast.

The play was beautifully mounted and the costumes were highly picturesque.

American—The Queen's Lace Handkerchief.

The Castle Square Opera company revived last evening at the American Theatre the opera that served to introduce the company to this city more than a year ago—The Queen's Lace Handkerchief. Last night's performance was decidedly better than the earlier one, and it was especially notable as presenting to the patrons of the American three new principal members of the Castle Square company—Laura Millard, Josie Intropidi, and Henry Norman.

Miss Millard's sweet soprano voice and charming presence lent themselves happily to the role of Donna Irene, Henry Norman's big voice, fine enunciation and imposing personality did honor to the part of the Prime Minister, while Miss Intropidi gave a capital impersonation of the Marquis de Villareal. The established favorites of the company were all well cast—Joseph F. Sheehan scoring a hit as Cervantes, and Frank Moulan adding many new laurels to his share as Don Sancho.

The large chorus sang splendidly, and the opera was well mounted. An enormous audience thoroughly enjoyed the performance, waxing enthusiastic over the work of the singers and the excellent orchestra.

Grand—A Female Drummer.

Charles E. Blaney's merriest farce-comedy, A Female Drummer, returned to town last evening and delighted a large audience at the Grand Opera House. The cast was the same seen a few weeks ago at the Star, and the jolly play scored another enormous hit.

Johnstone Bennett again got away with chief honors in the title part, while Willis P. Sweatnam, George Richards, Eugene Canfield, Oscar L. Figman, Nellie O'Neill, Helena Salinger, Beatrice Reinhart, the Nivens Sisters, and the rest of the merrymakers came in for uproarious receptions.

A Female Drummer is in for a big week on the West Side.

Murray Hill—A Social Highwayman.

The play presented last evening by the Henry V. Donnelly Stock company, A Social Highwayman, is one well calculated to show this excellent organization at its best. The parts were all well played, and in every detail of stage setting, costuming and the deportment of the individual actors and actresses the drawing-room atmosphere was preserved.

In the leading role of Courtier Jaffray, Robert Drouet was thoroughly satisfactory. His graceful manner suited the character charmingly, and at all times he was the gentlemanly thief. Walter Allen deserves a word of praise for his excellent interpretation of Jenkins Hanby.

As Elinor Burnham, Hannah May Ingham was pleasing. Emmett C. King as Merton Harley gave a good performance, as also did Charles D. Waldron in the part of Livingston Remsen. Dorothy Donnelly and Mrs. Thomas Barry deserve especial mention for their work as Senora Leila Caprices and Mrs. Deane.

Third Avenue—The Paymaster.

The Paymaster was revived at the Third Avenue Theatre yesterday to good audiences afternoon and evening.

Cameron Clemens, who has been identified with this play on the road during the past two seasons, played the title-role very effectively.

The cast included H. Percy Meldon as Captain Hammersleigh, J. M. Lainpolis as Colonel Houghton, James Allen as Captain Harding, H. P. Keene as Sergeant Fitzgerald, W. P. Kitts as Sergeant Upton, Richard Lyle as Surry, Dorothy King as Ethel Unley, Frances Cosan as Mrs. Helen O'Connor, Nellie Hancock as Nellie O'Connor, Kate Woods-Fiske as Mrs. William J. Harding, and Emerin Campbell as Magna Sullivan.

Next week, The Cherry Pickers.

People's—The Shadow Detective.

A truly sensational melodrama is The Shadow Detective, which was presented before a thoroughly appreciative audience at the People's Theatre last night. The situations are thrilling, the action brisk and the plot intricate enough to satisfy the most exacting East side playgoer. The scenic effects, though not especially novel, are well suited to hold the attention of the spectator. Daniel A. Kelly, who heads the organization, is a convincing detective—George Thornton by name—and his character work in the various disguises that he assumes is notable. As Leonie Clifton, the leading female character, Carrie Rose won the sympathy of the audience at once and held it throughout the performance. G. A. Andrews as Antonio Bucenelli was rather weak in his Italian dialect, but fairly satisfactory on the whole. V. C. Armstrong as Gerard Varley was a commendable villain, and the other members of the company were worthy of their parts. Next week, The Heart of Chicago.

Columbus—The Evil Eye.

Charles H. Yale's The Evil Eye, direct from its successful production at the Grand Opera House last week, was enthusiastically received at the Columbus last night. The company number the same clever specialists that contributed to its success. Next week, Monday, Tuesday, and Wednesday, The Musketeers: Thursday, Friday, and Saturday, The Dawn of Freedom.

Metropolis—Little Lord Fauntleroy.

Little Lord Fauntleroy, with the clever Smedley children, alternating in the title-role, is this week's attraction at the Metropolis. The play is well mounted, the supporting company good and the tiny stars will doubtless repeat their usual success and crowd the house during their engagement.

At Other Playhouses.

ACADEMY OF MUSIC.—Andrew Mack began his second week in The Ragged Earl.

BIJOU.—May Irwin in Kate Kip, Buyer, is nearing the end of a long and very successful run.

BROADWAY.—The second week of the revival of The Little Corporal began last night.

CASINO.—La Belle Helene is still on.

COLUMBUS.—The Evil Eye moved up town from the Grand and is the attraction here for this week.

EMPIRE.—The stock company continues to present Phroso.

FIFTH AVENUE.—A Runaway Girl continues to draw large audiences.

FOURTEENTH STREET.—Chauncey Olcott, in a Romance of Athlone, began his third week last night.

GARRICK.—Mrs. Leslie Carter continues in Zaza.

GARDEN.—Viola Allen in The Christian is still the attraction.

HERALD SQUARE.—In spite of lawsuits and countersuits, That Man began the second week of his career last evening.

IRVING PLACE.—Das Erbe continues to attract large audiences.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliot appear in Nathan Hale, the success of which is firmly established.

LYCEUM.—Trelawny of the Wells is still presented by the stock company.

MANHATTAN.—The Turtle is crawling through the last week of its New York run.

WALLACK'S.—Olga Nethersole's production of The Second Mrs. Tanqueray was so successful last week that it will be continued until Wednesday, Camille being revived on Thursday.

MADISON SQUARE.—Because She Loved Him So began its second week last night.

STAR.—Cumberland '61 opened an engagement of a week at this house last evening before a large audience.

THE STOCK COMPANIES.

The Theatre Francais, Montreal, did big business last week with Captain Swift. Hallett Thompson gave a very conscientious portrayal of Mr. Wilding and Messrs. McGrane, McHugh, and Townsend gave excellent performances. Harry Rich, Richard Sherman, and L. C. O'Brien also did good work. Charlotte Deane's Mrs. Shabrook was evidently carefully studied, but the part did not suit her. Nellie Callahan, Esther Moore, and Annie Shindle completed the cast. Stage-manager Morton outdid himself in the stage setting of the second act. This week, by special permission of Augustin Daly, Pique is given. It is likely that at an early date Manager Phillips will produce a new play by an author who has already attained considerable renown. Clinton Wilson, the New York vaudeville agent, paid Manager Phillips a visit during last week and was entertained royally.

* * *

At the Girard Avenue Theatre, Philadelphia, A Black Sheep was the offering week of Jan. 17, with the stock company in the cast, and the Clayton Sisters, Thomas Grady, and Taggart and McBride as extra attractions. Edwin Middleton was capital as Hot Stuff, while Edwin Emery played Jarvis Field with dash. George R. Edeson as the Editor created much amusement, and George Larsen was excellent as Under Dog. Gilbert Ely, Wilson Hummell, Frank Roberts, George Barbier, and J. Garnier were all good. Valerie Bergere was seen to excellent advantage as the burlesque queen and Daisy Lovering played Ada most delightfully. A Tin Soldier is presented this week.

Valerie Bergere scored a hit as the burlesque queen in A Black Sheep at the Grand Avenue Theatre last week. It is a part entirely different from those usually attempted by Miss Bergere, making her success all the more commendable.

* * *

Last week the Meffert Stock company, Louisville, drew crowded houses with Rip Van Winkle. Through the hard work of directing the plays and playing the leading parts Oscar Eagle, who played D'Artagnan in The Three Guardsmen last week, utterly collapsed on Saturday, which compelled C. F. Gibney to study and rehearse the part of Rip very hurriedly. He proved equal to the task and made a positive hit in the part, playing with as much ease as though he had rehearsed it for days. His dialect was especially good and his make-up in the latter acts very effective. He was well supported by Esther Lyon, Anna MacGregor, Thomas M. Reynolds, Adolph Lestina, Charles McIlhenny, W. N. Webb, and Stella and Harry Cuscaden. Mr. Eagle has recovered sufficiently to rehearse the company in the new play by Edward McWade, entitled Winchester, which will be the next offering and its first presentation on any stage. Verne Castro has been specially engaged for the ingenue part in the production of Winchester, and Frank Kendrick has been added to the company for the remainder of the season.

Kate Toncray has withdrawn from the Meffert Stock company.

* * *

The Lyceum Theatre, Atlanta, Ga., opened its stock season Jan. 9. Alabama was the opening play, followed by The Ironmaster. The company gave finished performances of both plays. Florence Stone as Claire won the hearts of the audience at once. Elizabeteh Rathburn as the Baroness gave a capable performance. The company includes W. A. Whitecar, stage-director; Florence Stone, Elizabeth Rathburn, Lillian Leach, Hattie Neville, May Lawman, J. K. Hutchinson, Randolph Murray, Eugene Sanger, Louis A. Fritch, Arthur Garrels, and Cecil Kingstone. Moths and Turned Up were presented last week.

* * *

Rose Stahl played Camille and Lady Windemere in Lady Windemere's Fan at the Valentine Theatre in Toledo last week and was enthusiastically received. On her return to Columbus, the home of the Valentine Stock company, Miss Stahl was presented by one of the leading society women of Columbus with a box containing four hundred beautiful La France roses.

After the return of the Valentine Stock company, Columbus, from a week's tour, the stage employees invited the entire company to a banquet Jan. 16, which was served in sumptuous style on the stage of the Grand. Manager Boda made a speech, Ben R. Graham passed the loving cup, Annie Blancke spoke, and THE MIRROR was toasted heartily for its splendid support of the stock companies.

* * *

The Columbia Theatre Stock company, Newark, turned its attention to melodrama last week, presenting Under the City Lamps most successfully. Large audiences attended and the company did excellent work in the play.

* * *

Sarah Truax continues to win warm appreciation by her work as leading woman of the Schubert Stock company at the Bastable Theatre, Syracuse. Last week, in Lady Windemere's Fan, Miss Truax surpassed herself, playing Lady Windemere in a decidedly effective manner.

* * *

Harrington Reynolds closed a twenty weeks' engagement as leading man of the Grand Opera House Stock company, Pittsburg, Jan. 14.

Grayce Scott has severed her connection with the Grand Opera House Stock company. Antoinette Ashton succeeds her. Beryl Hope has replaced Selene Johnston as leading woman of the Avenue Theatre Stock company.

Charles Chappelle has signed with the Avenue Theatre Stock company.

* * *

Edward E. Kidder's pastoral drama, Peaceful Valley, has been used by many stock companies during the past season. It lends itself readily to stock productions and has achieved a success wherever presented.

* * *

Florida Kingsley is playing the ingenue roles with the Cummings Stock company, Toronto.

* * *

George Barr has joined the Third Avenue Theatre Stock company in this city.

* * *

The Imperial Theatre Stock company, St. Louis, continues to good business. Camille week of Jan. 15 proved one of the best drawing cards of the season. The matinees were unusually large. Around the World in Eighty Days is the current bill and The Two Orphans will be given next week. The company now includes Malcolm Williams, Frank Losee, Gus Weinberg, Hugh Ford, Alfred Burnham, Taylor Carroll, Jessaline Rodgers, Grace Henderson, Marion Elmore, Nellete Reed, Mattie Earle, Louise Dunbar, and Edmund D. Lyons, stage-director.

REFLECTIONS.

Zelma Rawlston is to make her debut as a star in this city early in April.

M. A. Moseley succeeded E. H. Rosenberg as manager of Santanelli, the hypnotist, on Dec. 13. A return engagement is being played this week at Greensboro, N. C. Last Friday, Santanelli gave a matinee in the Moravian Chapel, Salem, N. C., to five hundred scholars of the female seminary.

Howard P. Taylor, Jr., arrived in New York from San Francisco last week and will remain here permanently.

For Her Sake temporarily closed at Cincinnati last week, and Edwin Gordon Lawrence brought his company to this city and will immediately reorganize.

The first matinee performance of the season by the students of the Stanhope-Wheatcroft Dramatic School will be given at the Madison Square Theatre on Thursday.

Helen Byron contributed some New Year verses to the columns of the Ottawa, Canada, *Citizen*.

A Vassar Boy, by Howard Wall, will have its first metropolitan production at the Star Theatre, Friday afternoon, Jan. 27, when Gilberti Learock and Harry Lester will present it for the benefit of the St. Cecile Lodge.

Joseph Fralinger, manager of the Academy of Music, Atlantic City, N. J., was in the city last week.

Clarence Fleming has withdrawn as acting manager of the Amphion Theatre, Brooklyn. S. H. Cohen is now in charge.

Frank Loomis, for several years a member of the business staff of the Garrick Theatre, has been appointed assistant treasurer of that house.

Reginald Roberts is singing the principal tenor role in The Highwayman on the road.

George M. Welty, who has been advance representative for Jacob Litt's Shenandoah, has been transferred to Sporting Life as business manager. Fred Peel will succeed him with Shenandoah.

The first performance of Mlle. Fifi at the Manhattan Theatre has been postponed until Jan. 31.

Harry Linton and James Barry, who succeeded Smith and Campbell in the principal parts in At Gay Coney Island, joining at short notice, have made hits.

Auguste Van Biene writes to THE MIRROR from London that The Broken Melody is going as strong in England as ever. "We are approaching the 2,000th performance," he says. "When in America, I regret to say, I was misled in going to the wrong theatres, but I hope some day to visit your country again. For the present, I am full up with dates, my bookings running well into 1900."

Waite's Comic Opera company is booked solid until 1901. A novel twenty-minute finale has been secured by Manager F. G. Harrison, who expects it to equal the living picture feature. Business has been excellent.

Sudermann's new mystical play, Drei Reiherfedern, was produced on Saturday in Berlin, and is said to have been unsuccessful.

Cuba's Vow will lay off for three weeks. Harley Merry decided to return to New York rather than play one-night stands in the West. Garland Gaden the leading man of Cuba's Vow, is resting at his home in Freeport, L. I.

Joseph Haworth is said to be considering an offer to star next season in a new play.

Charles E. Ford, of Ford's Opera House, Baltimore, was in the city for a couple of days last week.

H. S. Taylor's Exchange shows a gratifying increase in business this season. Mr. Taylor is an expert in this field, and his patrons receive prompt, reliable and efficient service.

There are many applicants for the post of dramatic editor of the *World*, which Edward F. Coward recently resigned.

Dan Quinlan, manager of Al. G. Fields' big minstrel organization, was in town for a day last week and reported that the company has been doing splendidly all along the line.

Manager Jack Kahn, of the Columbus Theatre, is arranging a benefit for George A. Blumenthal, to take place at the Columbus, Jan. 29. It promises to be very successful. The stage will be under the direction of Otto Weyl.

Fred Hamlin, of the Grand Opera House, Chicago, is spending a fortnight in New York. The season at the Grand Opera House has been brilliantly successful. But a few weeks remain open for next season, the majority of the time having been contracted for with leading stars.

Charles Coghlan is playing in New England cities this week. Negotiations are progressing for the production of his new romantic drama in New York, either in March or April. It is probable arrangements will be made either at the Fifth Avenue or the Garden Theatre. Mr. Coghlan has not fully recovered from his recent attack of grip, but he plays Clarence in The Royal Box with as much power as ever.

Howard Kyle has returned to New York after four weeks in association with Mrs. Boucicault on the Keith circuit in A Proper Impropriety, Augustus Thomas' comedy, which made an exceptionally strong success.

Harry Corson Clarke wired yesterday from Ogden, Utah: "D. L. Boone absconded at Salt Lake, taking money and company's railroad tickets."

Steve Brodie has arranged with Davis and Keogh for the rights to On the Bowery, and will begin his tour on Jan. 30, opening in Buffalo. The company will include Henry Pierson, William Mitchell, F. C. Wells, John J. Cain, the Glenroy Brothers, Hart and Verona, Claude Lorraine, and the Astoria Quintet.

The O'Hooligan's Wedding company, under the management of Ketchum and West, featuring Harry West, the German dialect comedian, who is supported by Billy Barry, Jr., son of the late Billy Barry, and a large company, began its Eastern engagements at Middletown, N. Y., on Jan. 14.

Bertha Belle Westbrook, leading lady in Human Hearts, was taken suddenly ill and could not appear at Albany, on Saturday. Esther Rujiero, who was visiting in Albany, was called upon to assume the role. She had never played it and had only ten minutes to rehearse. She enacted it most artistically, not missing a line.

The first number of the Mapleside Pamphlets, edited and published by Harold L. Beyer, Grinnell, Iowa, is entitled "Chronological Outlines of Nineteenth Century English Drama." The list has been prepared with great care and accuracy, and, although it is not a complete record it will doubtless prove a valuable handbook to those interested in dramatic literature.

Charles H. Clark, who has been ill with the grip and pneumonia for six weeks is now convalescent and able to reappear in The Old Homestead.

Carrie Godfrey is seriously ill with pneumonia at her home, 99 St. Mark's place, Brooklyn, N. Y.

Dan Sherman will star next season in a new play, In Disguise, under management of D. C. Best, Mayor of Hillsboro, Ill., and proprietor and manager of the Hillsboro Opera House.

Alf G. Herrington has closed with Frankie Carpenter to join W. H. Powers' The Ivy Leaf as agent.

On Sunday night A. H. Sheldon of the People's Theatre, was tendered his annual testimonial benefit. The house was filled from the orchestra rail to the gallery, and the receipts were the largest taken in several years. Among the artists who took part in the performance were Ada Bisdale, Joseph M. Hardy, S. Miller Kent and his company, Pauline Willard, assisted by Hattie F. Neffien; Mira Marisona, and Charles Blackler's orchestra.

ENGAGEMENTS.

C. Henry Kittredge, for the new extravaganza, that is to reopen the Olympia.

Albert Sackett, for Eugenie Blair's production of A Lady of Quality.

With Eugenie Blair in A Lady of Quality: William Bramwell, Edgar Baum, Neil Florence, John Sutherland, J. R. Amory, W. B. Arnold, George S. Fells, W. B. Downing, A. L. Sackett, Edwin Gallagher, William Proctor, Gordon Lawrence, Lucia Moore, Adlyn Wesley, Cora Wells. Robert Brown will be the acting manager, with J. Shanley Sandford in advance.

Ollie Halford, Baby Wava, and Carl Brehm, with R. L. Forrest's The Pay Train.

Harry A. Ross, with the Pitman Stock company.

J. K. Adams, for The Three Dragoons, as stage-manager.

E. A. Eberle, with Otis Skinner.

Eleanor Carey, for the Dearborn Theatre Stock company, Chicago.

George W. Mitchell, for Report for Duty.

Margaret May, with Sporting Life.

TROUBLES WITH HOTEL MEN.

The Holden Comedy Company (No. 1), under management of Charles A. Holden, playing the Grand Opera House, Peoria, Ill., week of Dec. 19, were placed at the Cosmopolitan Hotel, under a particularly aggressive landlord, whose repeated acts of discourtesy, it is said, were borne in silence by the company till Thursday of the week, when Mr. and Mrs. Edward Brackett (Kittie De Lorme) entered the dining room and, finding the seats previously assigned to them had been taken by others, seated themselves at another table near. White, the landlord, it is claimed, ordered them out and informed Mr. Brackett that he was to wait till regular boarders had been served. Mr. and Mrs. Brackett immediately left the dining room, as a preparatory step to leaving the house, but they were followed by White, who, it is said, insulted Mrs. Brackett. Her husband seized him by the throat and beard. Effecting a release, White rushed for a gun, and was prepasing to shoot Mr. Brackett when intercepted by Harry Fernandes and Ralph J. Ravencroft, who wrested the gun from White's grasp.

White swore out a warrant for eight members of the company, alleging assault and battery, disturbance of the peace, and riot, which case was tried in Justice Sucher's court Dec. 23, and resulted in acquittal of all the indicted parties except Edward Brackett, who was fined $5 and costs for assault and battery, as charged.

Ralph J. Ravencroft, who took the revolver from White, and after refusing to return it gave it in at police headquarters, was acquitted on the charge of larceny lodged by White, and swore out a warrant for threats to kill and assault with a deadly weapon. This case was heard in Judge Sucher's court Dec. 24, and resulted in White being held for the Grand Jury in the sum of $200, the testimony of boarders and waitresses being taken as proof of conduct toward the company throughout their stay.

On Dec. 10 George H. Fleming, business representative of Brownridge and Plumb's theatrical company, made a contract with the landlord of the Commercial Hotel, Beeton, Ont., for board and rooms for the company for two days or more, beginning Dec. 13, at sixty cents a day each. On Dec. 15, owing to bad business, the company was disbanded.

Maurice R. Coste, Max Milligan, and George H. Fleming gave notice to the landlord that they would become, from the moment of disbandment, responsible for their own board until such time as they received pecuniary assistance that might enable them to proceed on their ways.

On Dec. 16 the assistance arrived and two days' board was duly tendered to the landlord at full rate, but this he refused, claiming four days' board from each, including the two days for which he was under contract with Brownridge and Plumb, and for which Messrs. Coste, Milligan, and Fleming were under contract for salary and expenses to the management of the company. After again making tender of two days' board they prepared to leave, but were forcibly detained by the landlord, and, upon a joint movement by the three for the door, the town constable was called in. Once more, in the presence of the constable, the tender of two days' board was made and refused, whereupon another break for the door was made, resulting, without any further procedure of law or without any warrant, in the arrest of Messrs. Coste, Milligan, and Fleming.

After being in custody for more than an hour the landlord, no doubt having taken advice, offered to settle for two days' board each, which was done. Thereupon the constable vanished and the three actors were allowed their liberty without trial.

Now the Canadian courts are asked to settle these questions: Had the landlord right to detain Messrs. Coste, Milligan, and Fleming after letting Brownridge and Plum and the rest of the company depart peaceably with baggage and scenery without paying board? Had the constable right to use his official position to help the landlord in transparent "bluff," and had he right to release prisoners after having arrested them, at his own discretion, without a trial, and if not, who is responsible for Messrs. Coste, Milligan, and Fleming's board and expenses till such time as they are duly tried and acquitted? The case is unique in many respects, the clause as to responsibility of board till such time as tried never having been argued before, it is said, in a Canadian court.

Mrs. Arthur C. Aiston, while stopping at the Portland Hotel, Portland, Ore., recently stumbled in a dark hall of the hotel where painters were at work, and where planks and carpets were in the way, and in so doing she dropped a purse containing about $40 and some valuable rings. She did not discover her loss at once, and when she began a search for the purse the painters had gone. The purse was not to be found. Mr. Aiston reported the matter to the hotel office and made an appointment to meet the hotel manager, who, however, left Portland the next morning, without seeing either Mr. or Mrs. Aiston, and ignored the matter. Mr. Aiston writes: "The hallways of the hotel were in an unsafe condition and I have brought suit against the Portland Hotel Company for damages. I wish the people of the profession to know this, for at the present time the managers of the Hotel Portland are too busy to treat theatrical people with even common degree of courtesy."

AT THE P. W. L.

"Aunt" Louisa Eldridge presided at the social meeting of the Professional Woman's yesterday, Mrs. A. M. Palmer being absent. The programme was arranged by Fanny M. Spencer, chairman of the Music Committee, but as she was not present, Suzanne Leonard was in charge. Included in the programme were violin solos by Rosa Grisch, accompanied by Harriette B. Judd; songs by Lily Ott, and a piano solo by Miss Dillon. The refreshments were in charge of Mrs. Edwin Arden. Ida Jeffreys Goodfriend will direct next Monday's meeting, which will be devoted to "The Myths and Legends of the Americas." Among those that will take part are Frona Eunice Waite, Loie Wood, Alice Thurlow, and Mrs. Goodfriend.

CARVER B. CLINE WELL AGAIN.

Carver B. Cline, who has been confined to his home in 104th Street for fifteen weeks with a broken leg and ankle, has recovered nearly and expects to be seen again on the Rialto in a fortnight. Mr. Cline proposes to make an elaborate spectacular production before long at a principal city theatre. He has had a tedious and painful siege, unable to take a step, and the ordeal for one always so active has been most exasperating. The congratulations of countless friends will meet Mr. Cline upon his recovery.

IN A COSTUMER'S STUDIO.

A representative of THE MIRROR dropped in upon Maurice Herrmann one evening last week, and, although it was long past the hour when the day's work is supposed to be over, the costumer was busily engaged in studying up the details of dress of an ancient and almost forgotten period. "Of course one must be absolutely accurate," he said, "because in a historical play if there is the most trifling mistake made in the lacing of a boot or in the cutting of a cloak the illusion may be ruined.

"This season I have had quite a variety in the way of historical costumes to study up and design. For Mr. Daly I have costumed Cyrano de Bergerac and The Merchant of Venice. Both were very interesting from my point of view. Then I did Trelawny of the Wells, which afforded an opportunity not often met with for effective old-fashioned dressing. Another production that I was especially interested in was Nathan Hale. I prepared all of the costumes worn in that and found a great deal of pleasure in looking up colonial models for them. Two more plays that I have dressed this year are The King's Musketeer and A Runaway Girl."

"What are you at work upon now?" asked the reporter.

"Well, I have Miss Nethersole's presentation of Camille to attend to, and I am also busy with the costumes for At the White Horse Tavern."

"But these plates that you are looking over suggest the Shakespearean drama," said the MIRROR man with an inquiring inflection.

"Ah, yes," replied Mr. Herrmann, "I am preparing the costumes for a grand revival of Hamlet which is to be given before long by one of our great actors."

"Who?"

"That is a secret for the present."

OLYMPIA MUSIC HALL TO REOPEN.

The music hall portion of the big Olympia building will be reopened early in April. A number of workmen are now employed renovating the music hall and putting it in order.

A MIRROR man met H. B. Sire, the owner of the building, on Saturday. In speaking of his plans, he said that the opening production would be a big spectacular extravganza called The Man in the Moon, which is now being written by Louis Harrison, Stanislaus Stange, Sydney Rosenfeld, and Glen McDonough. The music is being composed by Gustave Kerker and Ludwig Englaender. The piece will be on the order of the reviews which have been so popular at the Casino.

George W. Lederer, who is to be managing director of the house, will sail for Europe in a few days to engage a number of ballet dancers. The entire company, Mr. Sire said, will number over five hundred people.

The name of the house will be changed, and its affairs will be conducted by a syndicate headed by the Sire Brothers and including many well-known business men.

FISHER AND CARROLL TO STAR.

Edgar Selden has given new testimony that he is both an indefatigable worker and a keen observer of things theatrical by the consummation of a deal whereby Fisher and Carroll, who are now with A High Born Lady, will appear in a new farcical comedy of his construction and under his management. Mr. Selden says: "I have signed Fisher and Carroll for a term of years, and shall try to keep them in the front rank of moneymakers. I have watched their progress from merely clever variety performers to head-liners in vaudeville, and their success this season has been so emphatic that I believe I am justified in predicting distinction for them as stars. Their methods are refreshingly original, their humor wholesome and infectious, and they have friends without number. The new farce in which they will appear will be well produced with an excellent cast, and managers are already making inquiries about it."

LITT TO LEASE MONTANA THEATRES?

If the negotiations that are now under way are carried out to a satisfactory conclusion, Jacob Litt will increase his circuit by the addition of four Montana theatres, namely, the Grand Opera House, Butte; the Grand Opera House, Freat Falls; the Theatre Margaret, Anaconda, and Ming's Opera House, Helena. These theatres are all valuable and remunerative properties. Mr. Litt now controls theatres in Chicago, Milwaukee, St. Paul and Minneapolis, and the addition of the houses for which he is now negotiating, will extend his chain of theatres almost to the Pacific Coast.

Mr. Litt, when seen by a MIRROR man yesterday, admitted that negotiations were in progress, but stated that no definite arrangement had been made as yet. Lac Stafford, of Minneapolis, who has conducted the negotiations for Mr. Litt, arrived in town yesterday and was in consultation with him regarding the matter.

AMONG THE DRAMATISTS.

Manville Fenn's novel, "This Man's Wife," has been dramatized by Joseph Kerr, who is arranging for its production.

Alice E. Ives has written a new play dealing with New York society. She has put the finishing touches also to a new romantic drama with a male star part.

Glen McDonough has written a comedy called The House That Jack Built, in which Vella McLeod, now of A Bachelor's Honeymoon, will star next season.

That Dangerous Woman, John A. Stevens' four-act comedy-drama, will be produced at Yonkers on Wednesday evening, Jan. 25.

MUSICAL NOTES.

The Covent Garden Opera House, London, has been purchased for £110,000 by the Grand Opera Syndicate, for whom Maurice Grau will manage the Summer season of opera at this theatre.

The Boston Symphony Orchestra, conducted by William Gericke, gave another successful matinee concert at Carnegie Hall on Jan. 19, with M. Saleza as soloist.

Townsend H. Fellows, Mabelle Louise Bond, Paul Dufault, Ada Francis Howard, and Joseph F. Kitchen gave an enjoyable concert at Carnegie Lyceum on Jan. 19.

The three lectures on breathing and tone production delivered recently by W. H. Lawton awakened so much interest in his method that he has been induced to give another series of talks on kindred subjects at Carnegie Chapter Hall. The first of these will occur on January 31.

PRAISED EVERYWHERE.

The Anniversary-Christmas Mirror Complimented Throughout the Country.

The Most Beautiful Ever Seen.

London, Eng., Referee, Dec. 25.

THE NEW YORK DRAMATIC MIRROR has issued a special number, over 120 pages thick, by way of celebrating its twentieth anniversary. It is safe to say that a more beautiful production in the way of illustration and typography has never been seen. Moreover, it is full of splendid theatrical portraits and ditto articles, a large number of which playgoers and players "on this side" would not only read with interest, but will find handy to have in the house.

London Wonders at It.

The Stage, London, Eng., Dec. 29.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, which has reached its twentieth anniversary, is a superb production. There is not a page of it, and it contains some 130 pages, which is not interesting and of value. Its illustrations include portraits of many leaders in the dramatic profession, both here and in America, and a complete gallery of the correspondents of the paper. The wonder is that so beautiful a number can be turned out for the money.

It Is a Masterpiece.

The Pelican, London, Eng.

One of the most magnificent Christmas numbers I have seen this year is the really wonderful production issued by my New York contemporary, THE DRAMATIC MIRROR, to celebrate its twentieth anniversary. It is a masterpiece of interesting theatrical matter, beautifully printed and produced, and reflects infinite credit upon the staff of THE MIRROR, to whom the *Pelican* offers his admiring congratulations.

Remarkable in Every Respect.

Manchester, N. H., Union.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a remarkable issue from every view point, artistic, literary and mechanical. It is in celebration of the twentieth anniversary of its establishment. There are several pages of brief congratulatory messages from leaders in the theatrical profession, with fac-simile autograph signatures; full page illustrations and cuts of individual actors and the members of entire companies; the story of THE MIRROR in detail from its inception to the present, with portraits of the staff and also the correspondents, numbering several score; sketches of several organizations of the profession and other matters, historical and reminiscential, with a generous amount of advertising make up the mammoth issue of 124 large pages within handsomely sketched covers.

Always Steadfast and Loyal.

Los Angeles Express, Jan. 7.

The local supply of the Christmas number of THE NEW YORK DRAMATIC MIRROR was sold out almost as soon as it arrived in town. THE MIRROR under Mr. Harrison Grey Fiske's ownership and management has for twenty years been steadfast and loyal to all that is best and highest in dramatic art. Its weekly coming is like a letter from home to many a tired player, telling him where his friends are journeying, what they are doing and perhaps giving him a few words of personal encouragemnt as well. The Christmas number is also commemorative of the twentieth anniversary of the founding of THE MIRROR, and it is doubtful if a more sumptuous edition of a journal devoted to a specific purpose has ever been issued. Mr. Fiske is to be congratulated.

Of Interest to the General Reader.

Oakland, Cal., Inquirer, Dec. 27.

THE NEW YORK DRAMATIC MIRROR, published by Harrison Grey Fiske, has issued a sumptuous Christmas number, which also commemorates the twentieth anniversary of the founding of the paper. It is superbly illustrated and edited with characteristic ability. The pages are replete with matter not only of interest to the dramatic profession, but also to the general reader. The handsome cover is embellished with a figure of a dancing girl, suggestive of the style of Aubrey Beardsley, by F. Richardson Anderson. On the title page is an excellent halftone of the dramatic muse from an original drawing by Frank E. Gates. Several pages are devoted to congratulations from eminent artists and critics upon THE MIRROR'S anniversary. The Actors' Fund is described by its president; there is a paper upon the Professional Woman's League by Sara A. Palmer; the story of THE MIRROR is told in a very readable article, which touches upon much of the history of the drama in this country for the past twenty years. There are other articles upon the "American Dramatists' Club," "The Actors' Order of Friendship," "The Actors' Society," and a number of sketches of professional people. These, with the stories, poems and pictures, make one of the most complete and artistic contributions to dramatic periodical literature ever issued.

Those Valuable Autographs.

Rochester Herald, Jan. 13.

Recent issues of THE DRAMATIC MIRROR have contained many congratulatory comments from journalistic friends, from Maine to California and beyond, upon the beauty of the twentieth anniversary souvenir number of that paper, which came from the press along with other good things to arrive just before Christmas. One valuable feature of the publication, however, generally has been overlooked. That is the splendid array of autograph fac-similes.

To a student of handwriting an autograph fac-simile is very nearly as interesting as an autograph. Unless he desires to possess specifically the ink and paper production of the writer and when he desires merely to study the signature of a noted person the fac-simile serves his purpose.

Imagine, then, what a treasure the souvenir issue of THE DRAMATIC MIRROR is to autograph collectors of this kind. At what must have been great expense that journal reproduced the signatures of scores of its friends who sent congratulations by letter. The list included William Winter, Bronson Howard, Clay M. Green, Francis Wilson, Tommaso Salvini, Arthur W. Pinero, F. F. Mackay, Adelaide Ristori Del Grillo, E. H. Sothern, C. W. Couldock, J. H. Stoddart, Charles F. Coghlan, Ludwig Barnay, Stuart Robson, Brander Matthews, Sol Smith Russell, De Wolf Hopper, Clement Scott, Viola Allen, E. S. Willard, John Hare, Henry Clay Barnabee, R. B. Mantell, Herbert Kelcey, Julia Arthur, David Belasco, Marie Wainwright, Madeleine Lucette Ryley, "Aunt" Louisa Eldridge, James A Herne, Tony Pastor, Roland Reed, Alice Nielsen Jefferson De Angelis, Clay Clement, A. M. Palmer, John Philip Sousa, and many others.

No wonder the twentieth anniversary issue of THE DRAMATIC MIRROR speedily became a minus quantity with newsdealers.

One of Many Features.

Des Moines, Ia., Leader, Jan. 8.

In the course of a comprehensive review of "Twenty Years of Vaudeville," the souvenir twentieth anniversary issue of THE DRAMATIC MIRROR gives some interesting salary statistics of that department of stage entertainment in recent years. It is shown that the greatest event in the history of vaudeville in America was the appearance of Yvette Guilbert at Hammerstein's Olympia, Dec. 16, 1895, under a contract for four weeks at $3,000 a week. Despite the enormous salary the venture was a profitable one, the receipts for the month aggregating over $60,000. In the Spring of 1896 Mr. Hammerstein presented Fregoli, the European lightning change artist, whose salary was $2,000 a week. Receipts during his engagement, however, amounted to between $10,000 and $12,000 a week. Then came Dan Leno, the English comedian, at $1,500 a week; and Mr. Hammerstein lost money. In October, 1897, La Poupee was produced at the Olympia: it ran for eleven days, during which time Mr. Hammerstein lost $35,000. His losses from all sources from March, 1897, to the last night of La Poupee were estimated at $290,000. Then came the receiver and the property was sold at auction in June of this year, bringing $950,000. The building and land had cost Mr. Hammerstein over $2,000,000.

LETTERS TO THE EDITOR.

A MANAGER EXPLAINS.

CLEVELAND, O., Jan. 21, 1899.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Jan. 14 there appeared under the heading "A Protest," a letter from Mansfield, O., in which a manager rails against certain words used in the production of A Guilty Mother, termed profanity and vulgarity. It is only after due consideration that I desire to offer an explanation more than an answer to this gentleman's letter, as well as to the notice as quoted from the *Evening News* of that city.

The production of A Guilty Mother at Mansfield on Christmas Day was attended with a great many inconveniences. First, there were but two stage hands and several school boys to assist in placing the scenery, which called for my first protest. Next, after the doors were opened for the matinee I was informed by Mr. Endly that he had given seventy passes to news-carriers of the several papers in exchange for advertising. When these passes began coming in I found a great many well-to-do men and women presenting them. My patience began to wear out, my language was strong, and from that time there were no loving words passed.

The store where Mr. Endly had secured the furniture for the production must have made arrangements with an army of the best people, for they were all supplied with free tickets "on account of furniture." Then, after very many other aggravating incidents, after the night performance the climax came. In order to get our scenery from the house, the male members of the company were called upon to assist, for the school boys had left. There are three occasions in A Guilty Mother where the word "damn" is used, each time in a perfectly justifiable manner, where hardly any other word in the English language could be substituted. I think the animus of the attack upon the play is plain.

Most respectfully yours,

HENRY MEYERS,
Manager A Guilty Mother.

WHERE DOES THE ACTOR COME IN?

DETROIT, MICH., Jan. 20, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Permit me to comment upon the following clipping taken from your present issue:

"An attachment for $5,000 was served last Thursday on the Dessau Company in a suit brought by the Broadway Theatre Company to recover loss sustained by the fiasco of The Sorrows of Satan. The Central Federated Union is considering means whereby to recover from the Dessau Company $300 alleged to be due to stage hands, and $2,600 to makers of costumes."

Where does the actor come in? He who gave his time, labor, brain and experience. When the fiasco came he was the least and last thought of. The Sorrows of Satan were nothing compared to the fiendish comments of the devil of an "angel." He wanted his money back before the curtain fell on the first performance. If he has real estate or securities, the mechanical and commercial world will bring him to time and make him bow low in acknowledgment. But the actor? His claims may be settled in the sweet bye and by. If they are, we of this globe will never know of it. The theatrical world is called upon by the Government to help pay the war tax. The theatrical world, then, is an acknowledged body, necessary to the welfare of the nation. The actor is the foundation of that world. Must he alone suffer if the play be a failure? If acting is (as it is) on a commercial basis, why not treat it as on that basis? Why not insert in the above clipping: "And F. F. Mackey, President of the Actors' Society of America, also filed an attachment for $10,000 for loss financially and professionally sustained by actors."

Yours truly,

MAURICE DREW,
Two Little Vagrants company.

A COMPLAINT FROM THE SOUTH.

PARIS, Ky., Jan. 10, 1899.

To the Editor of The Dramatic Mirror:

SIR.—I would ask your kind indulgence in offering a suggestion to some of our good playwrights and managers, which I think, if heeded, would prove profitable.

Now and then a first-class attraction is presented in this city. The play, or act, will be a strong one, and may be thoroughly enjoyed by the audience. There may be many good and bright features in the piece, and, taken as a whole, the play or act may be considered good; but that fault that so many authors have, or managers will permit to creep in, spoils the whole thing. And that fault is none other than vulgarity.

How many good, meritorious plays are ruined by smut! When a manager plays to an intelligent audience he has no right to insult his patrons with unclean dialogue. This style of dialogue may "go" in some parts of the country, but it will not in the South, and the sooner it is abolished the better it will be for the box-office.

Very truly,

GEORGE D. MITCHELL.

BUSINESS IN ONE NIGHT STANDS.

MANSFIELD, OHIO, Jan. 15, 1899.

To the Editor of The Dramatic Mirror:

SIR.—I. S. Potts, agent for Darkest America, in a letter to THE MIRROR, speaks of the bad business in one night stands as wholly due to local managers who play too many attractions and too many repertoire companies. There is a good deal of truth in this, as some local managers do play too many attractions, and it is the repertoire company that kills the higher priced attraction.

But another reason for bad business is that there are so many poor attractions. A manager will come along one season with a good bill and the next season with a bad one, and the people, resenting, stay away. One night stand towns should not play more than two repertoire companies a year, Spring and Fall. I play but two attractions a week, have had only one repertoire company this season and have no more booked.

Give the people better attractions and business will improve.

Respectfully yours,

E. R. ENDLY,
Manager Memorial Opera House.

THE RUSSELL BROTHERS CLOSING.

ST. LOUIS, Jan. 21, 1899.

To the Editor of The Dramatic Mirror:

SIR.—The Maids to Order company, under the management of Whitaker and Crossley and starring the Russell Brothers, closed suddenly at St. Louis Jan. 9. The company was to have rested for the week of Jan. 9 and opened Jan. 15 at Havlin's, St. Louis, for the week. But on their arrival at St. Louis they were informed by the management of the theatre that their date was canceled. As neither Mr. Whitaker nor Mr. Crossley traveled with the company, there was no one to argue the matter with Mr. Garen, Mr. Havlin's representative, but Mr. Grady, treasurer for Whitaker and Crossley. Mr. Garen's reason for canceling the date was that the agent had not arrived in time. The printing came C. O. D., and a note was received by Mr. Garen from W. F. Crossley asking him to advance $50, deducting it from the company's share when they opened. Mr. Garen then protected himself with another attraction. The company were behind in salaries, and Whitaker and Crossley owe us $636.85.

Yours respectfully,

RUSSELL BROTHERS.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Edward M. Favor and Edith Sinclair in their new sketch, A High Roller, and Charles Wayne, assisted by Anna Caldwell, in George M. Cohan's farcette, To Boston on Business, are the features of a bill which includes the Angela Sisters, vocalists; the Garnellas, comedy duo; Williamson and Stone, comedians; Elfie V. Fay, comedienne; Roberts and Smilax, acrobatic comedy duo; the Maud Detty Trio, sketchists; Lucile Sturges, "the little Dutch girl;" John H. Shepley, musician; Prince Muro, gymnast; Letto and Delia, comedy acrobats, and Neeker, Wilkes and Seeker, comedy trio. Tony Pastor sings every evening.

Koster and Bial's.

Clara Lardinois, the French artiste, who made a pronounced hit last week, is retained as a feature. John Higgins, champion all-around jumper of the world, makes his debut, which was to have occurred two weeks ago, but had to be postponed on account of his illness. The other features are the Hegelmanns, aerial performers; William English, comedian; Ida Heath, transformation dancer; Pantzer Brothers, head balancers; Mlle. Marzella and her birds; the Allison Troupe, acrobats, and the pantomime, An Affair of Honor.

Palace.

Frederic Bond heads the list, presenting his comedietta, Her Last Rehearsal. The others are Caron and Herbert, acrobats; John Kernell, comedian; Monroe and Mack, comedians; the Parent-Brodaldi Troupe, gymnasts; Barton and Ashley, comedy duo; three Murray Brothers, musical comedians; the Randalles, acrobats; Bob Alden and Strap Hill, rag-timers; Nellie Burt, soubrette; Ned Bennett, comedian, and Professor Johnson, colored cyclist.

Proctor's.

George W. Monroe returns to vaudeville in a new act and heads a bill which includes the Streator Zouaves, who are in their second week; Ed Latell, musical comedian; Dooley and Ten Broeck, comedy duo; the Valdares, bicyclists; the two Paolis, European grotesques; Harry Allister, mimic; Moreland, Thompson, and Roberts, comedy trio; Johnson and Dean, colored comedy duo; William Rowe, dancer; Spencer Brothers, Irish comedians; Olvio, juggler; Mabel Taylor-King, baritone, and Harry Deaves' marionettes.

Keith's Union Square.

Cora Tanner and Louis Massen present for the first time in this city a new comedietta by Floyd Grant, called My Husband's Model. Beatrice Moreland makes her first appearance since her Western tour, in A Game of Golf, assisted by Charles M. Seay. The others are George H. Wood, comedian; Smith and Fuller, musical experts; Lydia Dreams, ventriloquist; Leo Dervaito, spiral ascensionist; the Arras Trio, acrobats; Ray Barton, slack wire juggler; the Empire Comedy Four; Jordan Trio, Craig Trio, Teed and Lazell, Perry and Highlands, and Murphy and Nolan. The biograph remains.

Weber and Fields' Music Hall.

The new burlesque on Catherine continues, together with Hurly Burly, both being cast to the full strength of the stock company. In the olio are the Dillon Brothers, parody singers, and the Van Aukens, bar artists.

Harlem Music Hall.

Delmore and Lee, aerialists, make their reappearance after their European tour. The bill also includes Grapewin and Chance, W. C. Parker and company, Mr. and Mrs. Augustin Neuville, Cook and Sonora, the Whitney Brothers, Jack Harrington, Eva Mudge, and the vitagraph.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque continues with the living pictures and a new first part. In the olio are Carrie Scott, the Fillmores, the Putnam Twin Sisters, Belmont and Weston, and the Whirlwinds of the Desert.

MINER'S BOWERY.—The Monte Carlo Girls have two burlesques and an olio presenting Hi Tom Ward, Fulton Brothers, Byron G. Harlan, Eva Swinburne, Cross and Holden, William C. Fields, Ramza and Arno, and Marie Rogers. The Rose Hill English Folly company follow.

LONDON.—The Merry Maidens offer two burlesques and an olio showing Nellie Hanly, Sophie Everett, Brennan and Curran, Herworth and Stockholm, Lowry and Rice, and Hiatt and Pearl. The White Crook next week.

MINER'S EIGHTH AVENUE.—Rice and Barton's Rose Hill English Folly company present burlesques and an olio showing Udell and Pearce, the Rice Brothers, Etta Victoria, Lillian Washburn, Cain and Mack, Blanche Newcomb, and Cunningham and Bulls.

OLYMPIC.—Miner and Van's Bohemian Burlesquers have returned to the hills and dales of Harlem.

DEWEY.—The European Sensation Burlesque company is the attraction. Two Strangers from Chicago and The Reception at the Wall-Eyed Astoria are the burlesques. The company includes Sie Hassan Ben Ali's Arabs, Crane Brothers, Smith and Champion, Hastings and Wright, Clerice Sisters, Bessie Phillips, and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mr and Mrs. Edwin Milton Royle received a hearty welcome on their return from a long and highly successful trip to the far West. They were seen in Mr. Royle's new one-act play, The Highball Family, which he calls a serious farce. The scene is laid in the dining room of the home of a young New York lawyer, who makes a practice of coming home every night in a very much befuddled condition. His wife is discovered at the opening, worrying over her husband's shortcomings, but leaves the house before he arrives to keep an appointment with her mother, who has hinted at a little scheme for the reformation of the husband. The latter enters and begins to raise a row with the butler. The husband finds that his mother-in-law is expected, and he takes a dose of something to brace him up. In a few moments the wife and her mother arrive, both, to all appearances, under the influence of the cup that cheers and also inebriates. They begin to whoop things up, and the husband becomes as sober as a judge on the spot. The women keep up their make-believe "jag" for several minutes, and when they feel that the lesson has been thoroughly taught, they explain the reason for their action, and the husband promises to reform. The mere outline of the plot can give no idea of the briskness of the action, the brightness of the witty lines and the wonderfully effective business invented by the clever author, who acts as well as he writes, which is saying a great deal. The "serious farce" made a tremendous hit, and the house was kept in a constant roar during the thirty minutes occupied in its presentation. Mr. Royle was easy, natural and effective as the bibulous benedict. He was especially good toward the end, when he begins to deliver a speech on the evils of intemperance. Mrs. Royle displayed her talent as a comedienne in a new light. She played the mother-in-law with the pretended "load" in a delightfully humorous way, and even when she seemed to be merriest the audience was not allowed to forget for a moment that she was simply pretending. Mary Dupont, one of the brightest and most vivacious of our comediennes, made a distinct hit as the wife, both in the earlier scene with the butler and later when she comes in with her mother and makes things lively for the husband. Miss Dupont is improving steadily, and will no doubt rise rapidly in the profession. William Frederick was excellent as the butler, and John Layfoot was satisfactory in the small part of the uncle. Amy Lee and Eugene Sweetland presented for the first time here a farce by Edward E. Kidder, called Mistress and Maid, which made a decided hit on account of Miss Lee's cleverness and versatility. The plot is simple, and deals with the love affair between a young man and a young woman who has a leaning toward amateur theatricals. He makes little of her histrionic pretensions, and in order to teach him a lesson she disguises herself as a slovenly servant girl and fools him completely. When she has had enough fun out of the adventure she resumes her regular dress and explains things to him, after which there is an offer of marriage and a happy ending. Miss Lee cannot be praised too highly for her work both as mistress and maid. Her slavey is a creation and kept the large audiences in the best of humor. Mr. Sweetland was very good as the lover. The sketch is splendidly adapted to the needs of vaudeville and ought to make a hit anywhere. Willard Simms scored brilliantly with his songs and imitations. His work is clean cut and intensely amusing, and the patrons of Keith's couldn't get enough of him. He was assisted in his little pantomimes by Jennie Graham. The Gypsy Quintette, three men and two women, made a pronounced hit in their specialty, which is very neatly arranged. They wear picturesque gypsy costumes and use appropriate scenery and accessories. Their selections are well chosen, and, taken all in all, they are a decided acquisition to vaudeville. A remarkably sound hit was scored by Howard and Bland as The Rube and the Kid. The Spectators fancied Mr. Howard's rag-like time piano playing so much that they refused to allow him to sing or dance after the drop had shut the piano from view, and the team had to respond to the applause by making bows. The other features were the biograph, Baron's dogs, the Arras Trio, Edward F. Raymond, the Magnleys, Weston and De Veaux, the McMahons, Forrester and Floyd, and Satsuma.

PROCTOR'S.—The Streator Zouaves, a military organization from Streator, Ill., made their first appearance in New York and scored a decided hit. They number sixteen men and a captain, who gives very few orders, as the Zouaves have their drill down so fine that they perform nearly all the evolutions without directions. They marched and performed many fancy evolutions to the evident delight of the audience, which applauded constantly. They finished their performance by scaling a high wall at the back of the stage with great alacrity. The act is a good one and is calculated to arouse enthusiasm anywhere. S. Miller Kent made his reappearance in vaudeville in Jack's Past, which has been rewritten by George M. Cohan, who has added to his many occupations that of sketch doctor. Dr. Cohan has given Jack's Past a good injection of ginger, and the result is that it is much more breezy and enjoyable than it was. Mr. Kent was ably assisted by Jane Stetson, Nellie Sheldon, a rag baby and a revolving door, around which the plot moves briskly. Caron and Herbert were seen in their good old pantomime act, which never fails to amuse. Herbert has a new assistant, who is very agile and plays the straight part very well indeed. The Sisters Macarte were liberally applauded for their marvelous work on the slack wire. Professor Leonidas' cats and dogs made their farewell appearance in America and caused the children to howl with delight. The three Rackett Brothers were one of the strongest features of the bill and their new act made a big hit. Their encores were numerous and well deserved. Richard Pitrot imitated the facial expressions of famous men of the past and present with much fidelity. Mayme Gehrue, a pretty and lively soubrette, scored a pronounced hit in some new songs and dances. Zazel and Vernon as the tourist and his valet on the horizontal bars were very funny. Zazel or Vernon ought to try to think of a new clown make-up, as the one he uses is identified with the act of Caron and Herbert. Bob Alden, a new rag-time pianist, assisted by "Strap" Hill, who used to be Ben Harney's mascot, was fairly successful. James W. Reagan, Allen Wightman, Hadj Lessik, and the Gloss Brothers were also in the bill.

HARLEM MUSIC HALL.—The liking of Harlemites for burlesque was demonstrated anew last week, when Jermon's Black Crook company drew large audiences at every performance.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The new burlesque on Catherine, which was produced on Thursday evening last, is noticed in another column. Cissie Loftus, entirely recovered from her illness, gave her delightfully accurate imitations of May Irwin, Edna May, Phyllis Rankin, Ada Rehan, Dan Daly, and others. She is an artist to her finger-tips, and withal so modest and unassuming that it is a genuine treat to watch her. Dave Miers and Douglas and Ford were also in the olio.

KOSTER AND BIAL'S.—Clara Lardinois, the famous French artist, who can sing principal roles in grand opera and simple little chansonettes with equal facility, made her debut in vaudeville here last week, scoring an immediate and unqualified success. She made a striking stage picture in a wonderfully pretty dress, and her diamonds dazzled the front-row occupants as the calcium beamed upon them. She sang several catchy selections in French, finishing with "*Ca Fait Toujours Plaisir*," which was introduced here by Yvette Guilbert. Mlle. Lardinois has a sweet, powerful and perfectly trained voice, which she uses with consummate skill, and the enthusiastic applause which followed every one of her songs proved that the patrons of Koster and Bial's thoroughly appreciated the fact that they were enjoying a rare treat. Mlle. Lardinois was billed in very large type on the programme, and was accorded the numerous other little privileges and courtesies only extended to artists of the first rank, and she has excellent cause to congratulate herself on her success. Josephine Sabel scored her usual big hit, and much to the regret of her many admirers brought her second engagement at this house this season to an end on Saturday night. "'Tis Always You" and "The Soldier's Queen," her two best songs, were warmly applauded. The Dartos, who have been reduced from a quartette to a duo, repeated their dancing specialty. The others were the Hegelmanns, the Pantzer Brothers, the Allison Troupe, Mlle. Marzella's birds, Ida Heath, and William English. An Affair of Honor closed the bill, as usual.

TONY PASTOR'S.—An excellent comedy bill served to amuse large audiences. Tony Pastor was in fine form and sang his songs to the accompaniment of enthusiastic applause. Falke and Semon scored in their musical comedy act, which has been freshened up with some new material. Blockson and Burns found favor with their grotesqueries. Sydney Grant and Miss Norton played a quick return engagement and made even a bigger hit than on their previous visit. Nelson and Milledge were seen in their new sketch, The Secret, which was fully described in THE MIRROR when it was given a trial recently. They have it in fine working order and made a decided hit. Miss Milledge was especially good in a quaint character part, and Mr. Nelson made an excellent Irishman. Emma Carus' deep, rich voice made the audience realize the beauties of some new ballads and coon songs. McBride and Goodrich sang, danced and cracked merry jokes with great success. Emile Girard and Monta Elmo were entertaining in an act which introduced some good hat spinning by Mr. Girard. Excellent turns were presented by Cyr and Hill, Les Voujeres, Conway and Staats, Marion and Dean, Vino and Searle, and Purcell and Maynard.

PALACE.—Henry E. Dixey repeated the hit he made a couple of weeks ago at Proctor's downtown house, in the new monologue written for him by Charles Horwitz. He proves his versatility in the new specialty and is a very strong card. Georgia Gardner and Edgar Atchison-Ely presented A Wife's Stratagem, in which Miss Gardner has all the "fat." They made a big hit and were heartily applauded. Henry Allister found favor in a cleverly arranged series of imitations, in which he used some very good disguises. Edwin Latell, who seems to be playing the New York circuit all the time, won his usual number of laughs and played the banjo with his accustomed dexterity. El Zobedie did some marvelous tricks in the contortion line. Johnson, Davenport and Lorella made the children scream with delight at their antics as the football players and the farmer. Bewitching and clever Eleanor Falk was one of the best features of the bill, and her new repertoire of songs brought her well-deserved encores. Miss Falk is one of the daintiest bits of femininity on the stage. She has talent, magnetism, and rare good taste in dress, and invariably makes a hit. Ray L. Royce was well received and his imitations scored heavily. Ziska, who made his New York debut, is an exceptionally clever magician and performed a lot of mystifying tricks with great dexterity. The Angela Sisters, Moreland, Thompson and Roberts, Johnson and Dean, Laura Bennett, Mlle. Ancion, and Jack Norworth were also in the bill, and the one and only Fred Watson contributed a piano solo called "The Return of the 69th."

The Burlesque Houses.

SAM T. JACK'S.—The burlesque, A Hot Time in Alaska, and the living pictures remained while the first part offered new material. Carrie Scott's long engagement was continued with increasing success, and her associates in the olio were Belmont and Weston, Lizzie Bloodgood, Marie Gerard, and Sanford and Hensel. Business was excellent.

LONDON.—Weber's Parisienne Widows appeared for the first time this season on the Bowery and drew crowded houses. They gave a lively burlesque, preceded by an attractive olio in which Cushman and Holcombe scored, as always, in their Klondike sketch; Gilbert and Goldie won much applause in their funny turn, the Manhattan Comedy were tunefully amusing. Boyce and Black caused laughs by their burnt cork act, and Castellat and Hall were comically acrobatic. One of the Burman Sisters was ill and Lizzie Van successfully took her place in their familiar quaint turn. There was a comely chorus and a lot of pretty costumes.

MINER'S BOWERY.—Clark Brothers' Royal Burlesquers came home again and were received by large audiences. The burlesque, Howard and Emerson, Teniey and Simonds, Dot Davenport, the Sisters Bernard, the Mignani Family, the Cosmopolitan Trio, and Bixley and Weston shared the honors.

MINER'S EIGHTH AVENUE.—Sam Scribner's Gay Morning Glories bloomed last week on the West Side, presenting the bill seen the week before at the Bowery.

DEWEY.—The Tammany Tigers had everything their own way last week and pleased a succession of large houses with a particularly good bill of specialties and a lively afterpiece. One of the best numbers on the bill was the new ventriloquial specialty of C. W. Williams, who is also manager of the company. Mr. Williams knows his business and made a solid hit. The Four Emperors of Music were warmly applauded for their harmonious playing on various instruments. The Chappelle Sisters, Ladell and Francis, Mlle. Flora, Carlin and Clark, The Tiller Troupe, and Silvern and Emerie, also scored big hits. The burlesque, Hotel Girley Girley, by Frank Dumont, afforded good opportunities to the members of the company to win laughs with their antics. The scenery and costumes were very pretty and the skit was elaborately staged.

BLIND ACTOR IN VAUDEVILLE.

Thomas T. Hayden, who is a big local favorite in Brooklyn, has decided to go into vaudeville, and is making his debut this week at the Brooklyn Music Hall in a sketch called In Love or Honor.

For years Mr. Hayden was one of the most popular amateurs in Brooklyn, which is the home of the amateur actor. He was deprived of his sight very suddenly, and while his eyes are as clear and bright as ever, he cannot distinguish anything with them. His long training in amateur theatricals has given him such a thorough knowledge of the stage that he is still able to play leading parts well. He studies the settings so carefully that he can move about the stage as easily and gracefully as those possessed of normal vision, and those not knowing of his affliction would never suspect it from his stage work.

AMERICAN HITS IN ENGLISH PANTOMIMES.

Will H. Fox writes from London that the pantomime season is now at its height throughout England, Ireland and Scotland, and in almost every big pantomime America has scored a hit. Among the genuine successes he mentions Tom E. Murray, Eugene Stratton, Crawford Brothers, Heeley and Marba, Kelly and Ashby, Ritchie, Cliff Ryland, and Griffin and Dubois. Among the women Amelia Stone, Julia Mackey, Lil Hawthorne, and Madge Ellis have all scored hits. La Loie Fuller is dancing at the Lyric Theatre and Lydia Yeamans is very successful at the Empire. Rice and Elmer, Forrest and King, and Burke and Andrus are much in evidence at the Palace. R. G. Knowles, Bert Shepard, Booker and Narbis, Whallen and Doyle, Lang and Sharp, Daisy Mayer, and the Gotham Quartette are recognised hits at the syndicate halls.

A CLEVER COSTER SINGER.

GUS ELEN.

The peculiarities of the coster have been shown by many English comedians, and the type is a favorite one with patrons of the halls. Gus Elen, whose picture in character is shown above, is considered one of the cleverest of the coster singers now before the public. He has made a close study of those interesting characters, who correspond to our Bowery boys. He has a large repertoire of songs and enjoys immense popularity in London and the English provinces.

BURLESQUE ON CATHERINE.

Burlesque in one act and three scenes; book by Harry B. Smith and Edgar Smith; music by John Stromberg.

Duke de Coocoo	Charles J. Ross
George Mantlepiece	John T. Kelly
Paul	Joseph Weber
Frederick	Lou Fields
Monsieur Villun	Dave Warfield
Monsieur Lowcuss	Lee Harrison
Duchess de Coocoo	Peter F. Dailey
Catherine Villun	Fay Templeton
Helene de Gristle	Mabel Fenton
Blanche Villun	Rose Beaumont
Madeleine	Nellie Beaumont
Baron Frozenhard	Frankie Bailey
Baroness Frozenhard	Josephine Allen
Jeanne	Aimee Angelis
Clairette	Helen Dunbar
Marie	May Edwards
Jeanette	Bonnie Maginn
Julia	Lucy Escott
Fanchon	Belle Robinson
Countess de Brie	Minnie Poore
Baroness de Roquefort	Mollie Gaylor
Count de Monnae	Minnie Gaylor
Count de Spoons	May Sherwood

The mere announcement that Weber and Fields would produce a new burlesque was sufficient to crowd their cozy little music hall with enthusiastic friends and admirers on Thursday evening last. Those who came were well repaid, for never since the first production at this house has a piece scored so emphatic a hit as this latest effort, which is billed as "a bunch of nonsense, masquerading as a travesty upon Catherine."

Catherine is the doleful, tear-stained play in which Annie Russell is appearing this season. The two clever Smiths have taken the original and burlesqued it unmercifully, and, of course, amusingly. The theatre held a very *blasé* audience on the first night, but it was kept in constant laughter by the succession of funny lines and situations, and the clever acting of the talented members of the stock company.

In the travesty Catherine is shown as a poor but proud girl, who supports herself, her father and her two young brothers and a sister by giving sewing machine lessons. They live in a poor apartment, where she is visited by the Duke de Coocoo, who wishes to marry her. She consents to marry him, although she has a secret liking for George Mantlepiece. All the members of Catherine's family move to her new residence with her, where they make it warm for the Duke. The scene between the Duke and Helene, the villainess, which is very strong in the original, was capitally burlesqued.

Fay Templeton was a pleasant surprise in the role of the melancholy Catherine, who is always on the lookout for some new trouble. She played the part without a trace of her usual affectation, quietly and naturally, and scored a genuine hit. David Warfield was immensely successful with the part of the old man. His make-up was perfect and there was not a trace of his famous dialect when he spoke his lines, which were delivered in a manner which made every word tell. He is to be congratulated upon his versatility. Charles J. Ross gave a delightfully funny imitation of the manners of leading men who make it their business to pretend to be at their ease. Mabel Fenton had a good part and played it in her usually effective way. Her dresses were marvels of the modiste's art. Joe Weber and Lou Fields were excruciatingly funny as the two young brothers of Catherine. For the first time since they joined hands as a team they did not use their dialects, but their performance was none the less amusing on that account. John T. Kelly also left his brogue in his trunk, and wore a make-up which made one forget that he had ever been an Irishman. He was very good in the role of the despondent lover of Catherine. Peter F. Dailey appeared as the Duchess de Coocoo. His dress alone kept the audience laughing for two minutes after his first entrance. Rose Beaumont made an instantaneous hit by her superb delivery of one line, which brought the heartiest and most spontaneous laughter of the evening. The others had small parts and played them neatly.

Fay Templeton scored a great hit in a new song, written by herself, called "What, Marry Dat Man?" It is a coon melody with a swinging chorus, which was redemanded several times. Julian Mitchell's stage-management was again in evidence and everything moved like clockwork.

In the second scene the smart little Angeles Sisters introduced a new song and dance. They seemed very nervous and their dancing was much better than their singing. They wore very pretty new dresses. Taken as a whole, the travesty on Catherine was a tremendous hit, and with its companion burlesque, Hurly Burly, it will probably run the season out.

ELSIE ADAIR GOES TO MANILA.

Elsie Adair, who came here a few weeks ago from the Orient on important business, started from New York last Saturday for Manila. She

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

RUSSELL BROTHERS

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INVITE OFFERS FOR NEXT SEASON.

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Marvelous Effects,

New Fire Dance,

A Real Revelation.

FOR OPEN TIME

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Press, Public and Managers

Enthusiastically Endorse

SOLARET

took back with her about a hundred of the latest American songs, and in a few weeks Dewey and his men and the residents of Manila will be singing the choruses with her. She had a very pleasant time in New York and expects to return here in a year or two.

TIMELY ADVICE.

H. I. Dillenback, press agent of Keith's New Theatre in Providence, submits the following views on a matter which is of great importance to vaudeville performers:

"Talk about the trials of performers and the vexations of managers, where does the poor press agent come in when you come to talk about vaudeville?

"The queer thing about it is that his troubles are due to the indifference of performers to their own interests. In fact, they simply represent the lack on the part of performers of a business instinct that, if possessed, should contribute greatly to their success.

"'The toughest job I have ever tackled,' said a press agent friend of mine, 'is that of getting vaudeville performers to furnish me with anything that I can utilize for the mutual interest of my house and those who play in it.'

"I admit that there are exceptions to the rule, but they are few and far between. Ninety-nine out of every hundred performers, not excepting the headliners, seem to think that, once booked by an agent, their responsibility is ended. It makes no difference if their contracts and printed instructions require that photos, billing matter and press matter be furnished a week in advance, the house is lucky if it gets the photos by Saturday morning previous to their opening, the press agent is fortunate if the billing matter gets to him at all, and he goes into a fit if a performer so far forgets himself as to provide a line of press matter.

"The result is programme after programme in which performers do not get the benefit of an adequate or appropriate billing, and ad after ad and advance notices galore appear in which valuable space is wasted in the press agent's herculean but abortive effort to attain results that the performers have rendered hopeless and impossible. Opportunities to get a good act effectively before the public are lost just because the press agent has nothing to work on. The cleverest press agent in one of the largest Eastern cities tells me that he loses over one hundred columns of space in the leading dailies of his city every year, which he might have for the asking, if the performers manifested half the interest in their success that he would be glad to display.

"I am scolding in the hope, faint, I admit, that after the failure of coaxing and urging and argument, possibly a good 'blowing up' may bring even half a dozen performers to their senses.

"I hear one performer, and I could name him, too, say: 'Why, I sent you a raft of clippings about my act from the last town I played.' So he did; they averaged ten lines each, speaking pleasantly of an act that they did not describe, with a kindly word for the recognized abilities of the performer.

"You know, and you ought to if you don't, my dear Mr. Performer, that newspapers do not print indiscriminate puffery about performers or quote what other papers have said about your work. 'News' is the cry of the day; and the dramatic column demands at least some color of news in its matter quite as insistently as does any other department.

"The term 'news' is very kindly and wisely stretched enough to admit 'gossip' and funny stories within its scope, and to my mind the effective utilization of the opportunities thus presented is of more value to you and to the house than any other labor within the province of the press agent; but unless you furnish some little groundwork he is helpless, for he has about exhausted his powers of faking and the newspapers are on to him in this direction.

"Moreover, you haven't so indelibly impressed yourself upon the fickle mind of the public that it doesn't need now and then to be reminded who and what you are or have been. The billing you give for your turn isn't always so intelligible that the press agent gains from it the slightest idea of what your act is, to say nothing of the dear public, which forgets you and your act more easily than you like to believe.

"My advice to performers is to get some bright newspaper man, with original ideas and knowledge of what the papers want and will use, give him the material for the groundwork, and then let him do the rest. Get some good line cuts made from your best and latest photos; and, if you really are a headliner, have a clever ad writer get up for you a neat and unique design for an advertising cut not over two inches wide. Then sally forth, cultivate the press agent of the house; and if you don't 'make good' it isn't his fault. Buy a lot of papers in which he uses your stuff, clip it out and send it to other press agents to use over again, avoiding the duplication of the same matter in neighboring localities.

"Then, after rehearsal Monday morning, see the press agent before you leave the house. Don't tell him you've got the only act in the business, or recite your troubles over your place in the bill. He has got time only for business, and he'll form his own ideas before night as to the merits of your act, but he has plenty of time to listen to any good story that is printable about yourself or any other performer, and he is all ears for any real news about the profession in general.

"You're well known, especially from your work in the legitimate, and you can fill all your time at good money and don't need any booming? Nonsense!

"Recently an actress well known in the legitimate decided to take a flyer in vaudeville. She secured a sketch that not only was one of the best yet constructed for its purpose, but was so unique and fresh as to provide the best possible material for the press agent. She secured good support, and did everything but one thing—she ignored the press agent, who hadn't the slightest idea what she was up to beyond the title of her sketch. She ignored his letters and 'made good' before a fair-sized audience; but the hit of the bill was made by an old sketch seen half a dozen times before. The vaudeville debutante's act, if worked up in advance as any press agent could have done it, would have packed the house, for which she would have had the credit. Wouldn't this have been of advantage to her in filling time and getting figures, as compared with the record actually made? This isn't an exceptional case. It is only one fair sample.

"There is no actor, play or act so good or so popular that the work of the press agent may safely be ignored. Cultivate the press agent; he is the best friend you have."

STRAIGHT-TIP JIM PRODUCED.

Mr. and Mrs. William Robyns put on their new one-act play, Straight Tip Jim, by Joseph D. Clifton, for the benefit of managers and agents, on Thursday afternoon last at Hyde and Behman's Theatre, in Brooklyn. The experiment was decidedly successful, and Mr. Robyns was heartily congratulated. The play is a miniature melodrama, and tells the story of a bookmaker who is searching for the man whom he supposes led his sister astray some years before. He meets his sister but does not recognize her, and the plot becomes very interesting. After several misunderstandings she explains that the man whom Jim supposes to be a villain is really her husband and the play ends happily. Mr. Robyns plays the role of the tough but good-hearted bookmaker very artistically and his wife has a sympathetic role which gives her excellent opportunities.

VAUDEVILLE JOTTINGS.

James Collins was in the bill at Hopkins' Academy, in New Orleans, last week. He had not been seen in the Crescent City for twenty years.

Lillian Green and William Friend continue to make a hit at every house they play, and have offers of immediate return engagements at most of them. They have wisely decided not to wear their welcome out, as long as there is new territory to be explored. John Grieves, manager of the Bijou, Washington, was so pleased with Mrs. Bruno's Burglar that he gave them a very strong letter of congratulation and recommendation.

Solaret, "the Queen of Light," has in a very short space of time made a reputation as a dancer second to none. She is an indefatigable worker, and never tires of studying out and putting on new effects, so that her specialty is kept fresh and interesting. Her new fire dance is the most elaborate, startling and effective production of its kind ever seen, and her other dances are of a very superior order. She is fortunate in having as her chief electrician T. J. Clarke, an expert in his line, who was for some years in charge of Loie Fuller's light effects. Their combined efforts have produced an act which will compare with anything of the kind on the stage.

Judge McMahon decided last week that the indictments found some time ago against W. S. Clark, manager of Miner's Bowery Theatre, and also against two women who performed there must stand. Anthony Comstock procured the indictments.

The Mahr Sisters are meeting with their usual success this season. They are at the Bijou, Richmond, Va., this week.

Harry, Charles, and George Avolo (the Avolos) will sail on the *Teutonic* to-morrow for London.

Minnie Palmer will sail from England Feb. 16 on the steamship *New England*. She is to open at Proctor's on March 1.

The new Dunfee Theatre, in Syracuse, N. Y., will open in February. H. R. Jacobs will be its manager.

How They Finished the Play is the title of Robert Stodart's new one-act play. Mr. Stodart has also written a sketch called Madame's

Produced in Chicago

The Little Comedy

The Messenger Boy

Written by Ezra Kendall and Arthur Dunn.

Played by

ARTHUR DUNN

and

CLARA BELL JEROME

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WILLARD SIMMS

THE SINGING MIMIC.

—IN A MOST UNIQUE SPECIALTY.—

Simms made a big hit. He is a most amusing comedian, with methods that are fresh and original.—*N. Y. World.*

Willard Simms is one of the drawing cards at the Columbia this week. Simms promises to be even more successful in vaudeville than he was on the operatic stage.—*St. Louis Republic.*

WINNING NEW LAURELS CONSTANTLY.

JOS. F. VION, 42 West 30th Street, New York City.

MATTIE KEENE

SINGING COMEDIENNE.

Miss Mattie Keene's rendition of new songs, between the third and fourth acts, fairly took the house by storm at both performances.—*Wheeling, W. Va., Register, Dec. 27, 1898.*

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MR. AND MRS. NEIL LITCHFIELD

are presenting a new act in Vaudeville,

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Per ad. BLISSFIELD, MICH.

EMMA MARGARET

KRAUSE & ROSA

And their Dutch Pickaninnies.—En route.

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Engel Sumner

In her successful comedy sketch,

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Vaudeville Sketches

For two or three characters, by Jane Marlin, co-author of Bob Hackett's Pajamas, now being played by Harry Lacy. Address F. A. CONNOR,

365 Boulevard, New York, or Author, care MIRROR.

WANTED A Comedian who can act and who is "HUSTLER" enough to take hold of the business end of a successful dramatic sketch for two in Vaudeville. PARTNERSHIP.

WANTED.

Fine-looking Baritone who can act, for Vaudeville sketch. Apply in person.

16 E. 47th Street, N. Y. H.

Voice, in collaboration with Ralph Alton, which will shortly be produced by a well-known comedienne.

At a meeting of the Anti-Swearing League, formed of various Catholic societies, of Albany, N. Y., held in the Leland Opera House on Jan. 15, a resolution of thanks to Manager Proctor, Resident Manager Nash, and the employees for the use of the theatre that evening was adopted.

The success of Seymour Howe and Emilie Edwards in South Africa was so great that they were offered an extension of four weeks. On account of previous bookings in England, however, they were compelled to decline. They were booked to open on Jan. 23 at the Alhambra, Brighton, for two weeks, with two weeks at the Middlesex, London, to follow.

William H. Sherwood, manager of John L. Sullivan's co., writes that the organization is meeting with great success. It is now in its twenty-fourth week and not one night has been lost. On Jan. 15, at Peoria, Ill., they had the largest house in the history of the theatre. The crush was so great that several women fainted. The co. is on its way to the coast.

Minnie Methot, who has been seriously ill, is recovering and will soon make her reappearance in vaudeville.

Carrie Sanford has secured a sketch which she is sure will be a big winner. It has a decidedly original plot and is full of amusing situations. It will require the services of four people, and will be seen in the near future at one of the leading vaudeville houses. Miss Sanford has fully recovered her health and is full of hope for her new venture.

Papinta has repeated her former hit at the Orpheum, San Francisco, where she opened a four weeks' engagement on Jan. 1. She and her husband, W. J. Holpin, rested on their California ranche for three weeks in December and had a very pleasant time. Papinta will return East at the conclusion of her Orpheum engagement, which terminates at Los Angeles on March 4.

R. W. Steggles, formerly Chief of Police in the Bow Street Station, London, has been appointed manager of the new Empire Palace, Hastings. He is a very popular man and will undoubtedly make a success as a manager.

Emma West, of the American Burlesquers, was laid up with grip during the engagement of the co. in Newark week of Jan. 9.

The Darktown Swells report big business. The co. includes Johnson and Cissel, Robert Lasker, James Williams, William Davis, Augusta Mines, Katie Neal, Martha Webb, Sadie Terry, Pearl Douglas, and others.

Elfie V. Fay, who is making her vaudeville debut this week at Tony Pastor's, is a daughter of the late Hugh Fay, the Irish comedian.

There is a new team in vaudeville calling themselves Hall and Caine.

George W. Day made a big hit last week at the Grand Opera House, Syracuse, N. Y.

Louise Truax, the whistler, has returned to school at Asbury Park.

Lucile Sturges, who was one of the brightest members of Oscar Hammerstein's bevy of beauties at Olympia, is appearing in a new specialty this week at Tony Pastor's.

Clayto and Clarice open at the Orpheum Theatre, Omaha, Jan. 29, and are booked until April 10 over the Hopkins-Kohl-Castle circuit.

Falke and Semon have signed with Robert Fulgora for the season of 1899-1900.

The Aherns, acrobats, are at Grand Opera House, New Haven, Conn., this week. They will shortly introduce a new sensational novelty acrobatic performance.

Lizzie McCoy, of the McCoy Sisters, has just undergone a serious operation, having had two pieces of her spine removed. She is now on the road to recovery, and would be glad to see her friends at her home, 241 East Twenty-fifth Street, New York.

Lafayette made a big hit last week at the Grand Opera House, Syracuse, N. Y. He has an excellent season booked.

Havens and Andrews have a new sketch which promises to be a big hit.

The powerful one-act play, Liz, by Estelle Johnstone, which was recently produced with great success at a students' matinee, has been purchased by Ellen Rowland, of Richard Mansfield's co. Miss Rowland intends to use the little drama in vaudeville, playing the title-role, in which Fernanda Eliscu made a personal triumph at the initial performance.

The Little Leading Lady, in which Little Ruby and her co. have scored so signally, was written by Howard Wall.

Eva Mudge, the pleasing character comedienne, has made a hit in her new quick change character songs. She is booked at the Harlem Music Hall this week.

Hadji Sheik Tahar's Royal Moorish performing Arabs will begin an eight weeks' engagement at Koster and Bial's April 10, presenting new and startling tumbling, pyramid, gun spinning, scarf and sword dancing, juggling, and other acts. Hadji Tahar's cos. comprise 200 performers in all and are at present appearing in Sweden, Germany, Russia and England. He will be commissioner from Morocco to the Paris Exposition of 1900, as he was to the World's Fair of 1893, and will have an Arab encampment on the Exposition grounds. His Riffian Rough Riders join Buffalo Bill's Wild West Show March 27.

An odd coincidence brought the names "Rosa" and "Fenton" together in the column of death notices in yesterday's *Sun*. Friends of the handsome Charles and the chubby Mabel may be reassured they are very much alive.

Yvette Guilbert has not been successful in St. Petersburg. She sang at an out-of-the-way theatre and did not draw. The stock actors of the house went on strike for their pay and Yvette volunteered to furnish the whole evening's entertainment. She sang for nearly four hours, but it was too much of a good thing and the theatre closed the next day.

The Raymond Musical Trio closed a very successful week at the Bijou on Saturday last, and were immediately re-engaged for the week of March 20. This week they are at the Bijou, Richmond, Va.

Derenda and Breen open on the Orpheum circuit at San Francisco, Jan. 30 for three weeks, with Los Angeles to follow for two weeks.

Cora Tanner presented her new comedy, My Husband's Model, at Keith's Theatre yesterday, and from all appearances scored instanter.

Joseph Maddern has been engaged to support Burr McIntosh in vaudeville.

B. A. Myers, manager of the Bowery Burlesquers, reports that the co. started on its Western trip, opening in Pittsburg, New Year's day. Business has been very large and the co. has made a hit. Everybody is getting along nicely, and they hope to pull through their Western trip without any illness.

Ruth Royal and Charles Leonard Fletcher are playing Willard Holcomb's new comedy, Wanted, a Gent, at the Bijou Theatre in Washington this week, and it has proven such a success that they have commissioned Mr. Holcomb to write another for them.

Ella Dunbar Polachek writes from Honolulu that she and her husband opened there on Dec. 10 last with great success. She has had an offer to go to Australia, but will not accept it, as she is anxious to return East. She intends to go to Paris in 1900.

Reports from the West are unanimous as to the big hit Emma Krause and Margaret Rosa, assisted by their Dutch Pickaninnies, are making. After playing for Castle and Hopkins in Chicago and New Orleans, they are now at the Orpheum in San Francisco. On their return from the coast they will play the Eastern Orpheum houses and the rest of the Chicago Vaudeville Agency circuit, including return dates at the Olympic and Hopkin's, in Chicago. Their New York reappearance is scheduled for the first week in May. At the request of the committee in charge of the Children's Hospital Benefit, given in San Francisco on Jan. 18, the ladies were requested to sell flowers in the audience in their stage costumes. The peculiarity of their makeup secured for them the first and second prizes awarded to the ladies who realised the most money for the Children's Hospital.

Carrie Brucher, a vaudeville performer, and her husband, Theodore Alcan, a telegraph operator, were found dead in their bed on Jan. 17, at the Owen Roe Hotel, on Third Avenue. They were suffocated by gas.

Frank Whitman, trick violinist, is playing at the Grand Opera House, Pittsburg, Pa., this week, with the Grand Opera House, Washington, D. C., to follow.

The Thomas Maloney Association for the second time has engaged James R. Adams' Pantomime co. as a feature for their entertainment to be given Jan. 30 at the Central Opera House, this city. Besides the pantomime Mr. Adams will put on his stilt specialty, and William Fables, one of Mr. Adam's co., will do his acrobatic tramp turn. Mr. Adams and his co. will be at the Eleventh Street Opera House, Philadelphia, Pa., weeks of Feb. 6 and 13, putting on a pantomime for Manager Dumont. Everybody will appear in black face excepting Adams.

My Husband's Model, in which Cora Tanner is playing this week at Keiths, is by Floyd Grant, an English dramatist.

Anna Suits will make her big production of her new sketch, The Dream of the Cakewalk, at Proctor's next week. Louis Lesser is busy looking after the details of the novelty, which he says will be a big winner.

Maude Courtney is at Keith's Bijou in Philadelphia this week. Her success continues unabated.

Lottie Gilson will probably go to Johannesburg, South Africa, in the early Spring.

Lotta Gladstone played at the Knickerbocker Athletic Club and at Sherry's last week. This week she is in Troy, N. Y.

Sadi, the Russian gymnast, has been engaged to play at the Casino de Paris and the Folies Marigny during the Exposition in 1900.

The Queen of Diamonds is a new musical comedy act for vaudeville, which will soon be presented by May Wilkes, Kate Medinger, and Owen Ferree.

While playing at Keith's Theatre, New York, last week, Fred. Brown was engaged by Sidney M. Hyman, of the Empire Palace, Johannesburg, South Africa, to play an eight weeks' engagement over there, beginning March 20. He also has an offer for London, to follow.

Zelma Rawlston, who recently recovered from a very severe illness, made her reappearance last week at the Grand Opera House, Syracuse, N. Y., with the greatest success. Her press notices were extremely flattering.

Cordelia McClain will not travel any more this winter, as she wishes to devote her time to the care of her mother, who is ill. Billy McClain has joined hands with Ben Hunn, and will fill all the dates made for himself and his wife.

Barney Gerard has written three new pieces, A Grand Mistake, A Trip Around New York, and A Dose of Bromo Seltzer, all of which he expects to have produced in the near future.

William and Minnie Ahern were in New York on a short visit on Jan. 17.

Giguere and Boyer are playing a new act, written for them by Charles Horwitz, called Her Ideal Actor. It made a big hit last week at the St. Charles Theatre, New Orleans.

Judge Nash, of the New York Supreme Court, granted a decree of divorce to Marie De Rossett from her husband, Fred. P. Heath, on statutory grounds. She was represented at the trial by Attorney M. Strassman.

Harry Thompson made a big hit at the Columbia Theatre in St. Louis last week.

Billy Fontana and his wife, Marcella Fontana, have joined hands with Charles W. Leonard, and will soon appear in vaudeville. They will produce a character sketch written for them by Wm. Sidney Hillyer. Mr. Hillyer has also written a new sketch for Thomas and Ebert.

The Sisters Revere have just closed a successful engagement at Keith's Theatre, Boston, and are at the Howard, Boston, this week.

Lorenz and Allen are recent additions to the May Howard Extravaganza co.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': The Nelson Family, Ward and Curran, Mazuz and Mazett, Maud Beall Price, Leamer Sisters, and the biograph make up the bill.

Chicago Opera House: After a tremendous hit with the West Siders the Four Cohans, in Running for Office, are the stars of the bill, which includes Waterbury Brothers and Tenny, Elinore Sisters, Jones, Grant and Jones, Emmonds, Emerson and Emmonds, Clarice Vance, Three Polos, Carroll and Nealy, Webb and Hanson, Griffin and Griffith, Monsieur Delaphone, Cereta Barton, Heaning Trio, Zimmer, Daly and Jackson, and Hoyt and Kate Wilholand.

Olympic: Reilly and Wood's co. including Pat Reilly, Sam and Kittie Morton, Three Melrose Brothers, Frank D Bryan De Fillipi's Weston Sisters, Baker and Reynolds, Dunbar Sisters, Ford and De Verne, Edward L Boyle, the Musical Macks, Galvin and O'Neil and Bartons.

Haymarket: Al Leech and the Three Rosebuds, Lizzie B Raymond, Hines and Remington, Maud Rockwell, Topack and Steele, Harry Thompson, Brilliant Comedy Four, Blackey and Dell, Jacksons, Powers and Theobald, Signor Carlosa, Morris and Daly, Mae Mazelle, Smith and Vanetta, Seamons, and Henry Vandyke are in the bill.

Dearborn: Harry Mills and Lizzie Evans, Ed A. Lang are the features. The business is keeping up to the usual mark.

Sam T. Jack's: Harry Morris' Little Lambs are packing this house to capacity.

WILLIAM FITZGERALD.

BOSTON, MASS.—Keith's bill includes Bert Coote and Julia Kingsley, in The Dead Shot; Marie Jansen, in The Holly Tree Inn; Filson and Erroll, Lafayette, Morton and Revelle, Willard Simms, Mr and Mrs. F. K. Tobin, Augustus F Howell, Murray and Alden, the Gloss, Mr and Mrs. Harry Budworth, Dunbar and Harris, Ely and Harvey, George H Diamond, the Ford Brothers, and the biograph.

Boston has got it at last. One of the features at the Palace to-day was the pantomime, An Affair of Honor. The Bon Ton Burlesquers are also here.

The High Rollers are the attraction at the Lyceum this week.

At the Howard Athenæum, with The Parisian Widows, appear James F Hoey, Manhattan Comedy Four, Cushman and Holcombe, and others.

They have extended the house olio at the Grand so that it can include Frank Everson, Al Weston, and Mynnee and Charles Burroughs. The co. this week is the Metropolitan Burlesquers.

Whistling Rosa is at Austin and Stone's this week, and the other features of the bill are: The Mancisen Family, Lew Baker, Edward and Josie Evans, the Sisters Charmon, and others.

Hazel Reynolds' Female Minstrels divide honors with the Trilby contest at the Nickelodeon.

Items: Alice Atherton was taken ill with the grip and unable to sing last week at Keith's.—Hal Merritt, who made the hit of last week at Keith's, was the guest of the Newspaper Club at its monthly dinner.—Colonel Frank P. Stone will start on his eleventh annual Southern trip Tuesday.

JAY BENTON.

PHILADELPHIA, PA.—Keith's Bijou has Amy Lee and Eugene Sweetland in Mistress and Maid, Mr and Mrs. Edwin Milton Royle in The Highball Family; Wills and Loretto, Maude Courtney, Marco Twins, Heline Brothers, Halliday and Ward, Edward P. Reynard, the Maginleys, Hanson and Drew, Billy Payne, the McMahons, Purcell and Maynard, Hughes and Hughes, and the biograph.

The Trocadero, under the management of Floyd Lauman, is now in the front rank. Clark Brothers' Royal Burlesquers are here this week. Co includes Howard and Emerson Bixley and Weston, Cosmopolitan Trio, Dot Davenport, Mignani Family, Emma Weston, Tenley and Simonds, and others.

The American Burlesquers, headed by W. B Watson are at the Lyceum in a splendid programme, introducing a large array of American beauties. Business large. Jermon's Black Crook 30.

The Rentz Santley co is a big card at the Kensington. Next week Burton-Howard Athenæum co.

Frank J. O'Donnell, treasurer and press agent of the Trocadero, has been selected as general press agent of Buffalo Bill's Wild West for the coming season.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's New Theatre (Charles Lovenberg, resident manager): Week 16-21 Milton and Dollie Nobles in Why Walker Reformed. Filson and Erroll in A Tip on the Derby. Press Eldridge, James Thornton, Paulton and Dooley, Ford Brothers, Ray Burton, Ely and Harvey, Hugh J. Emmett, Gilbert Sarony, Lester and Jerman, Hill and Hill. Large audiences. 23-28 Harry Lacy, Servais Le Roy, Ryan and Richfield, Barron's dogs, Sadi Alfarabi, Joe O'Hare, John E Drew, Nelson Downes, Samuel Siegel, Hal Merritt, Baldwin and Daly, Maddox and Beach, and the biograph.—Westminster (George Batcheller, proprietor): Rice and Barton's Rose Hill co week 16. Lillian Washburn, Cain and Mack, Udell and Pearce, Rice Brothers, Etta Victoria, Cunningham and Grant, and Blanche Newcomb made hits. London Belles 23-28.—Items: B. F. Keith repeats that he has not the slightest intention of changing the policy of his house here. A new scale of prices goes into effect 23, ranging from 35 to 15 cents; with reserved seats at 25 and 50 cents. The orchestra will be dispensed with, and a piano will be used instead, as it is more convenient.—Maude Courtney, pleasantly remembered here from her appearance at the Maine Monument Fund entertainment, will come to Keith's soon, and is certain of being well received.—Jerry Jordan, formerly advertising agent at the Westminster, and Frank Paige, of the Olympic, have gone into the transfer business.—Lewis Gadwell has succeeded Thomas Walsh as advertising agent at the Olympic.

HOWARD C. RIPLEY.

ALBANY, N. Y.—Leland Opera House (F. F Proctor, manager; P. F. Nash, resident manager): Francesca Redding, assisted by Lorimer Johnston, co., and Thorne and Carleton, the Valdares, Joe Welsh, Dudley Prescott, Bryant and Saville, the Tanakas, Nellie Burt, Spencer Brothers, Bennett and Rich, and Olvio made up bill week 16. The Midgleys head the bill 23.—Gaiety (Agnes Barry, manager): The White Crook Burlesquers 12-14. Agnes Behler, Leroy and Woodford, Morrison and Markey, Byron and Langdon, and Fern Melrose are in the co. Merry Maidens 16-18. Co. includes Sophie Everett, Brennan and Curran, Herworth and Stockholm, Lowry and Rice, Nellie Hanly, and Hiatt and Pearl. Knickerbocker Burlesquers come 19-21.

CHARLES N PHELPS.

JERSEY CITY, N. J.—Rentz-Santley co. was at Bon Ton Theatre 16-21, to the usual good business. The olio includes Van Leer and Barton, the Sisters Engstrom, Charles Robinson, Marion and Vedder, the Walker Sisters, Lottie Elliott, and Richard Ward; all scored. Broadway Burlesquers 23-28. Rice and Barton's McDoodle's Flats 30-Feb 4.—Items: A rumor is in circulation here that a New York variety manager is negotiating for a lease of the old Star Theatre, Hoboken, for the purpose of erecting on that site a new theatre building to be run as a vaudeville house.—The American Trio have signed with the American Burlesque co for a tour through Cuba and Porto Rico, and will leave their home in this city 21.

WALTER C. SMITH.

MILWAUKEE, WIS.—The Joseph Hart co opened to a full house at the Bijou 15, and gave the greatest satisfaction. On the list were Lavender and Thompson, Yorke and Adams, Valmore, M. Rudinoff (one of the cleverest entertainers ever seen here), Joseph Hart and Carrie De Mar, Ethel Levey, Charles T. Aldrich, and the Brothers Damm. Brown's in Town 22-28.—The Alhambra was well filled 15. Ward and Curran, Powers and Theobald, Newsboys' Quintette, Jerome and Alexis, Rice and Cady, Hagihara's Japanese Family, Durno, Lucia Palma, and Carter De Haven and Bonnie May entertained. Frederick Paulding in a new one-act play is the topliner week of 22-28.

C. L. N. NORRIE.

WASHINGTON, D. C.—The Opening week of vaudeville at the Grand Opera House has been most encouraging to Managers Burke and Chase. Good attendance has been the rule and general satisfaction has been expressed. Lillian Burkhart, Alice J. Shaw and daughters, Gus Williams, Stanley and Jackson, Eldora and Norine, Bicknell, Fleurette, and Hadj-Leesik are here week 23.—The Tammany Tigers are at the Lyceum. Miaco's City Club 30. The Bijou week 23 has Frank Bush, O'Brien and Havel, Paulo and Dika, the Kenyons, Thomas and Quinn, Pearl Hight, and Collins and Collins.

JOHN T. WARDE.

SAN FRANCISCO, CAL.—Barton Hill and Charles Willard, assisted by Ella Sothern and Lucilla Nunn, were the star attractions at the Orpheum week 8-14. They presented Belinda Bailey's Boarders. Emma Krause and Margaret Rosa with their Dutch Pickaninnies scored a hit. The others were the Rappo Sisters and George Evans. Week 15 are the Arbra Troupe, Max Cincinnati, the Musical Avolos, and Carroll and Crawford.—Senor Antonio Vargas, the banitone, draws at the Oberon.—Pianka, the Lady of Lions, is the sensation at the Chutes.

FRED S. MYRTLE.

PITTSBURG, PA.—Miss New York, Jr., opened at the Academy of Music 16 to a crowded house. Dillon Brothers, the Leonards, Johnston and Gorman, and Hill Sisters contributed largely to the excellent bill offered. Next week Zero.—A strong co. was at the New Grand week 16. In the list were Derenda and Breen, Barrett and Learned, Conroy and McDonald, Axtell and Howard, Hugh Stanton and Florence Modina, Viola Sheldon, and Hafford and Wild.

E. J. DONNELLY.

CLEVELAND, O.—Reilly and Woods' Big Show managed by Frank D Bryan, an old Cleveland boy, was the attraction at the Star week 16. In the olio are Pat Reilly, the De Fillippis, the Three Mortons, the Weston Sisters, Baker and Reynolds, Bessie Lamb, Three Brothers Melrose, and Frank D. Bryan. Week 23: Weber's Dainty Duchess co., followed by H. W. Williams' Own co. in a return engagement week 30.

WILLIAM CRASTON

LOS ANGELES, CAL.—Orpheum (Thomas J Myers, manager): Rose Eytinge, Pilar Morin, and Clement Bainbridge in That Overcoat, Rolfe, Riley and Hughes, and Horace Goldin were here 9-15. Of the passovers, George Fuller Golden, was a tremendous favorite, and Julius Witmark and Paul Batty's bears repeated their acts. Coming 16: Rappo Sisters, Willie Ozeola, Anna Teresa Berger, and Deltorelli Brothers.—Item: Bear but not forbear is the motto of Paul Batty's co. The big bear took a sudden dislike to the baby bear and chewed the little chap so badly that he died of his injuries. It is a severe loss to the professor.

VAUDEVILLE. VAUDEVILLE.

An Act that is a Feature

—THE—

BON-TON-TRIO

A Hit at Keith's Theatre, Boston.

This week, New Gilmore Theatre, Springfield, Mass.

GREEN and FRIEND

To Managers of Vaudeville Theatres:

I take great pleasure in recommending the dramatic sketch of Miss Lillian Green and William Friend as an exceedingly clever comedy act. They gave great satisfaction to our audience here, and when it is considered that our olio is made up entirely of headliners, it speaks well to their credit to make the decided hit that they have done all week. I feel confident that they will make a hit on any bill, either Vaudeville or Music Hall, in the country.

Very truly,

JOHN GRIEVES,

Manager Bijou Theatre, Washington, D. C.

CINCINNATI, O.—Week of Jan. 15, People's had Irwin Brothers' Burlesquers. Carver and Black, Scott and Wilson, Merrill and Newhouse, Sidney and Belmont, Thompson and Carter, Lillian Walton, the Street Arab Quartette, Minerva Lee, and Marion Dunn are in the co. May Howard co. 23.—Manager Anderson had another splendid co. for the Fountain. The Metweef Troupe, the Three Renos, E. M. Hall, John and Bertha Gleeson, Edward I. Boyle, Flo Irwin assisted by Walter Hawley, Smith and Fuller, and Maud Beal Price and the biograph were in the bill.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The Bon Ton Burlesquers opened to big house 16-21. Gay Morning Glories 23-28. Royal Burlesquers 30-Feb. 4.—Waldmann's New Theatre (Fred Waldmann, manager): Miaco's City Club opened to a poor house 16. Sam Devere's co. 23-28. Pousse Cafe 30-Feb. 4.—Krueger Auditorium (H. S. Healey, manager): A fair house greeted Flatow and Dunn, Dot Windsor, Campbell and Beard, Sparrow, Daly and Devere, Romalo Brothers, John J. Cain, and the vitagraph at the weekly concert 15.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): At a special meeting of P. B. O. E. No 67 it was decided to take nominal charge of the Lyceum week of 16. The Elk gala week list includes the Mazziottas, Sam Burt, Adams Sisters, Lynch and Jewell, George H. Adams, Sisters Millar, Fred Niblo, and Wormwood's dogs and monkeys. Bill for week 23 includes the Donovans, Hall and Staley, Helf and Alexander, Rodell and Herbert, Nooyah, Joe Hardman, Lulu Thies, Albert Cirotzki, and Myrtle Page.

WILMINGTON, DEL.—Wonderland (W. L Dockstader, manager): People turned away 16-21. Bill includes the Fantas, Burto, Klein and Clifton, Gilmore and Magee, Sisters Clemence, Bicknell, Harry Edson, the Hunting Trio, and Mortimer and Darrell, who have made a big hit. People for 23-28: Mr. and Mrs. Robyns, the Luciers, La Porte Sisters, John and Nellie Healey, Maud McIntyre, the McRobies, Kopps, Frank Burt, the Sheerns.

ST. PAUL, MINN.—Olympic (B Soldini, manager): Week 16-21 Kitty Pink, Della Boyd, Amy Cameron, Effie Harty, and others. Business good.—Palm Garden (A. Weinholzer, manager; Sam Green, business manager): Week of 16-21 Marie Wilbur, Clara De Forest, Bessie Davis, Sadie Buskirk, Edith Wilma, Bessie Malcom, and others.—Straka's (John Straka, proprietor): Mollie Thompson and Ed Bennington week 16-21. Good attendance.

NORFOLK, VA.—The Auditorium a new vaudeville house, opened 16 under the management of J. M. Barton, with Hanson and Drew, Moncrief and Meredith, Arnold Sisters, Hamilton and Wiley, Virgie Seymour, Nettie Wilson, Daisy Golden, Minnie Ardell Evans and Grant, Etta Reese, the Marinellas, and Wiley Hamilton. The house opened under favorable circumstances and performances were good.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week 16-21: McAvoy and May, Charles Wayne and Anna Caldwell, Barris and Walters, Murphy and Nolan, Whitney Brothers, La Belle Maie, Lawson and Namon, Cuerbo and Nolan, and Banks and Nona Winter. For week 23-28: Joe Welch, Stewart Sisters, C. W. Littlefield, Ada Sothern, Frederick Brothers, and others.

ROCHESTER, N. Y.—Cook Opera House (J H. Moore, lessee; W. B. McCallum, manager): 8 R. O. week 16-21. The bill included Pete Baker, Bingham, Welmer and Vincent, Kittie Bingham, Hanley and Jarvis, De Hollis and Valora, and the biograph. Bessie Bonehill, Odetta and Seymour, Louis Granat, Cameron and Carron, Seeley and Weston, Neidert, and Weston and Yost 23-28.

RICHMOND, VA.—Bijou Family Theatre (Jake Wells, manager): Fox and Allen, Wills and Loretto, the Review Comedy Four, Dunbar and Harris, The Garnellas, Jeanette Elliott, Nellie Seymour, the Brownings, and C. J. Harrington, and the vitagraph 16-21. Week 23 All Brothers, Raymond Trio, Sisters Mahr, Duffy, Sawtelle and Duffy, and Collin and Brien.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): For the first time this season this house dropped its regular list of vaudeville bookings and booked Hopkins' Trans-Oceanics. Ford and Francis, Edna Collins, Foy and Clark, the Nawns, Polk and Kollins, Josephine Gassman with her pickaninnies, Kara, and Nester and Bennett made up the bill.

PORTLAND, ORE.—Fredericksburg (E. W. Rowe, manager): Al, Agnes, Marguerite, and Estelle Allen, and Lola, Gus, Frank, and Josie Milton drew good business week ending 15.—Blazier's Theatre (Will H. Brown, manager): The performers week ending 15 were Marie Doyle, James Goodwin, Delray Sisters, Charles Buckley, and Lawrant. Fair business.

TORONTO, CAN.—Bijou Theatre (M. S Robinson, manager): A fair bill 16-21 comprises Alice Fitzgibbons, the Grahams, Pearl Hight, the Two Graces, Frank Graham, Gaylor and Graff, and the Willett and Thorne Farceurs to medium business.—Empire Theatre (A. McConnaughy, manager): Dark 16-21.

BALTIMORE, MD.—Hyde's Comedians are the attraction at the Auditorium Music Hall. The olio bill is a good one and Helene Mora has some new songs. Next week Ward and Vokes.—At Kernan's Monumental Theatre Miaco's City Club Burlesquers presented a very good vaudeville bill. They will be followed by the Knickerbockers.

OMAHA, NEB.—At the Creighton-Orpheum the overflow had seats on the stage at the opening performances week 15. Marion Kerner's Visions of Art, the Markel Sisters, Lillie Western, Evans and Mills, J. H. Cullen, Shattuck and Bernard, La Mondue and Gallando made up the bill.

WORCESTER, MASS.—Park (Shea and Wilton managers): Charles Bowser in A Chicago Drummer. Charles and Minnie La Van, Dixon, Bowers and Dixon, Mamie Harnish, the American Musical Four, Brennan and Collins, the Zarros, and Gardner and Gilmore pleased large crowds week 16-21.

NEWPORT NEWS, VA.—Bijou (Glover and Adams, proprietors and managers): Week 16-21 people all hold over with a few exceptions. New faces: Phil and Carrie Russell, Elsie Seymour, Lillie Woods, and Regina Sadol. Joe K. Kelly is now in his sixth week.

LOUISVILLE, KY.—The New Buckingham: Fred Irwin's Majestic Burlesquers week 15. Irwin Brothers' Burlesquers 22.—Item: George Lippold, of the

NEIL FLORENCE,

ACTOR!

NEWSPAPER FOLKS LIKE ME! READ 'EM.

"It is often said that the greatest compliment that can be paid the villain of a play is to greet his work with hisses, but at last evening's performance the audience seemed to be at a loss as to whether they should hiss or applaud, hence the unusual spectacle of a liberal intermingling of hissing and applause, which on several occasions greeted the splendid work of Neil Florence."—*Toledo Blade*, Dec. 16, 1898.

"Neil Florence had one of the heavy roles and his delineation of a slick, smooth villain was one of the hits of the piece."—*Boston Daily Globe*.

"With Mr. Murphy, the honors of the evening could be equally divided with Mr. Neil Florence, who impersonates Bryan Calligan, son of a scheming villain, and a chip of the old block. He has acquired that inimitable sang froid which is so seldom carried out on the stage and what is more he is the first actor in the role of a villain that has received round after round of applause in connection with hisses, that has ever been in Burt's Theater."—*Toledo Commercial*, Dec. 16, 1898.

Address "MIRROR"

house force at the Buckingham, is making a record at the box-office. He is very popular.

FALL RIVER, MASS.—Casto Theatre (Al Haynes, manager): The bill for week 16-21 included Raymon Moore, Baby Grace, Leopold and Bunnell, Maddox and Beach, La Rose and Martino, Ida Russell, and Sadie Stevens.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager): Al. Reeves' co. 16-21. Fannie Fern-Thatcher, Mitchell and Jess, Bernard and Bennett, Barton and Ashley, and Al. Reeves scored. Dark 23-25. Miss New York, Jr., 26-28.

DETROIT, MICH.—At the Wonderland a good bill is on week 15. It includes the Pasma La Trio, Clementa, Marshall and Sunshine, Jess Dandy, Hodgkins and Leith, Louis M. Granat, Kelley and Reno.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Butterfly Burlesquers 16-21 to a series of good houses. The Eldridges and Frobel and Ruge scored heavily. Rice and Barton's Big Gaiety co. 23-28.

INDIANAPOLIS, IND.—Park: May Howard's co. played here week 16.==Empire: The Bowery Burlesquers are here week 16. The co. is headed by Truly Shattuck.

NEW ORLEANS, LA.—The bill at Hopkins' for week 15-21 included the Rossow Midgets, Herbert's dogs, Collins and Ray, Harry Armstrong, McIntyre and Peak, and Guilbert.

SPRINGFIELD, MASS.—New Gilmore: Week 16 Patrice, John Le Clair, Adelina Roattino, Adele Purvis Onri, Morton and Revelle, George Graham, Cook and Sonora, and Cadieux made up the bill.

MONTREAL, CAN.—The Bohemian Burlesquers are at the Royal to the usual big business. Van and Nobriga are the stars. New York Stars 23-28.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Gertie Martin, May Wood, Charlie Jones, and Maud Earle 16-21. Business slow.

VAUDEVILLE PERFORMERS' DATES.

Albartus and Bartram—Wintergarden, Berlin, Germany, 30-Feb. 1, 1899.
Adams, Geo.—Empire, Buffalo, 23-28.
Adams Sisters—Empire, Buffalo, 23-28.
Alfarabi, Sadi—Keith's, Prov., R. I., 23-28, Keith's N. Y., 30-Feb. 4.
Atherton, Alice—H. and B.'s, Brooklyn, 23-28.
Arras Trio—Keith's, N. Y., 16-28.
Alden and Hill—Palace, N. Y., 23-28.
Allister, Hy.—Proctor's, N. Y., 23-28.
Angela Sisters—Pastor's, N. Y., 23-28.
Ackley, Prof.—Grand O. H., Washington, 23-28.
Burkhart, Lillian—G. O. H., Wash'n, 23-28.
Burton, Ray—Keith's, N. Y., 23-28.
Brown, Harrison and Brown—H. and B.'s, Brooklyn, 23-28.
Bryant and Saville—Fountain Sq., Cin., O., 29-Feb 4.
Bennett, Laura—Music Hall, Brooklyn, 23-28.
Baron, Professor—Keith's, Prov., R. I., 23-28.
Baldwin and Daly—Keith's, Prov., R. I., 23-28.
Boyle, E. J.—Olympic, Chicago, 23-28, Chicago O. H., 30-Feb. 4.
Bloom and Cooper—G. O. H., Pittsburg, 23-28.
Budworth, Mr. and Mrs. Hy.—Keith's, Boston, 16-28.
Barton, Cereta—Chicago O. H., 23-28.
Bryce and Black—Howard, Boston, 23-28.
Burt, Frank—Wonderland, Wilmington, Del., 23-28.
Bond, Fred'k—Palace, N. Y., 23-28.
Barton and Ashley—Palace, N. Y., 23-28.
Burt, Nellie—Palace, N. Y., 23-28.
Bennett, Ned—Palace, N. Y., 23-28.
Bush, Frank—Bijou, Wash'n, 23-28.
Bicknell—G. O. H., Wash'n, 23-28.
Brilliant Comedy Four—Haymarket, Chicago, 23-28.
Bonehill, Bessie—Cook O. H., Rochester, 23-28.
Colby and Way—Plymouth 23-28, Bristol 30-Feb. 4, Bradford 6-11, Sunderland 13-18, London 20-March 18.
Coote and Kingsley—Keith's, Boston, 23-28, Prov., R. I., 30-Feb. 4.
Cashman, Hy. C.—Keith's, Boston, 23-28, Keith's, Prov., R. I., 30-Feb. 4.
Courtney, Maud—Keith's, Phila., 23-28.
Caron and Herbert—Palace, N. Y., 23-28.
Carlosa, Mons.—Chicago, Haymarket, 23-28.
Clivette—Royal Theatre, Birmingham, Eng., indefinite.
Carns, Emma—Music Hall, Brooklyn, 23-28.
Couthoni, Jessie—Lyceum, Memphis, 23-28, Columbia, St. Louis, 30-Feb 4.
Cook and Sonora—Harlem Music Hall, 23-28.
Craig Trio—Keith's, N. Y., 23-28.
Carroll, McBride and Walton—H. and B.'s, Brooklyn, N. Y., 23-28.
Collins and Collins—Bijou, Wash'n, 23-28.
Cohan Four—Chicago O. H., 23-28.
Carroll and Nealy—Chicago O. H., 23-28.
Cushman and Holcombe—Howard, Boston, 23-28.
Castellat and Hall—Howard, Boston, 23-28
Conroy and McFarland—New Haven, 23-28.
Detty, Maud, Trio—Pastor's, N. Y., 23-28.
Delmore and Lee—Harlem Music Hall, 23-28.
Dreams, Lydia—Keith's, N. Y., 23-28.
Deaves, Hy.—Proctor's, N. Y., 23-28.
Davies, W. C.—H. and B.'s, Brooklyn, 23-28.
Daly and Jackson—Chicago O. H., 23-28.
Davenport Sisters—Howard, Boston, 23-28.
Dunbar and Harris—Keith's, Boston, 23-28.
Deaves, The—Proctor's, N. Y., 23-28.
Dervalto, Leo—Keith's, N. Y., 23-28.
Delphone—Chicago O. H., 23-28.
Dandy, Jess—G. O. H., Pittsburg, 23-28, Keith's, N. Y., 30-Feb. 4.
Diamond, Geo. H.—Keith's, Boston, 23-28, Prov., R. I., 23-28.
Dooley and Tenbrooke—Proctor's, N. Y., 23-28.
Downs, T. Nelson—Keith's, Prov., R. I., 23-28.
Drew, John E.—Keith's, Prov., R. I., 23-28.
Ely and Harvey—Keith's, Boston, 23-28, Poli's, New Haven, 30-Feb 4.
Eldora and Norinne—G. O. H., Wash'n, 23-28.
Empire Comedy Four—Keith's, N. Y., 23-28.
Elmore Sisters—Chicago O. H., 23-28.
Emmonds, Emerson and Emmonds—Chicago O. H., 23-28.
Fox, Will H.—Europe—indefinite.
Frencelli and Lewis—Keith's, Boston, Feb. 6-11, Keith's, Prov., 13-18.
Favor and Sinclair—Pastor's, N. Y., 23-28.
Filson and Erroll—Keith's, Boston, 23-28.
Fay, Effie V.—Pastor's, N. Y., 23-28.
Frederman's Troupe—Poli's, New Haven, 23-28.
Ferguson, Marguerite—Théâtre Française, Montreal, 23-28.
Fleurette—G. O. H., Wash'n, 23-28.
Falke and Semon—Park Theatre, Worcester, 23-28.
Garnellas, The—Pastor's, N. Y., 23-28.
Gladstone, Lotta—Troy, N. Y., 23-28.
Grapewin and Chance—Harlem Music Hall, 23-28.
Gilbert and Goldie—Howard, Boston, 23-28.
Glees, The—Keith's, Boston, 23-28, Keith's, Prov., R. I., 30-Feb. 4.
Griffin and Griffith—Chicago O. H., 23-28.
Granat, L. M.—Cook O. H., Rochester, N. Y., 23-28.
Gassman, Josephine—Orpheum, Omaha, 23-28, Orpheum, S. F., Cal., Feb. 5-28.
Gaylor and Gaff—Bijou, Toronto, Can., 16-28.
Haynes, Gertrude—St. Charles, New Orleans, 23-28, Lyceum, Memphis, 30-Feb. 4.
Halliday and Ward—Keith's, Phila., 28.
Hulins Brothers—Keith's, Phila., 16-28.
Howard and Bland—New Gilmore, Springfield, Mass., 23-28.
Howe and Edwards—England—indenite.
Hughes and Hughes—Keith's, Phila., 23-28.
Healeys, The—Wonderland, Wilmington, Del., 23-28.
Hines and Remington—Haymarket, Chicago, 23-28, Chicago O. H., 30-Feb. 4.
Henning Trio—Chicago O. H., 23-28.
Howell, A. F.—Keith's, Boston, 23-28.
Hayden, Thos. T.—Music Hall, Brooklyn, 23-28.
Harrington, Jack—Harlem Music Hall, 23-28.
Hanson and Drew—Keith's, Phila., 23-28.
Hall and Caine—Music Hall, Brooklyn, 23-28.
Harbuks, The—G. O. H., Pittsburg, 23-28.
Hight, Pearl—Bijou, Wash'n, 23-28.
Bird and Willard co.—Orpheum, Los Angeles, Jan 6-Feb. 4.
Hoey, Jas. F.—Howard, Boston, 23-28.
Imperial Comedy Trio—Palace, N. Y., 23-28.
Johnson and Dean—Proctor's, N. Y., 23-28.
Jansen, Marie—Keith's, Boston, 23-28.
Johnstons Musical—Olympic, Prov., 23-28, Newark, N. J., 30-Feb. 4.
Jacksons, The—Chicago, Haymarket, 23-28.
Jordan Trio—Keith's, N. Y., 23-28
Johnson, Prof.—Palace, N. Y., 23-28.
Jones, Grant and Jones—Chicago O. H., 23-28.
Koppe—Wonderland, Wilmington, Del., 23-28
Kilroy and Britton—Harlem Music Hall, 23-28.
King, Mabel Taylor—Proctor's, N. Y., 23-28.
Kenwick—G. O. H., Pittsburg, 23-28.
Kenyons, The—Bijou, Wash'n, 23-28.
Kleist Brothers—Gilmore, Springfield, Mass., 23-28, Park Theatre, Worcester, 30-Feb. 4
Krause and Ross—Orpheum, San Francisco, 8-27, Los Angeles, 29-Feb. 11.
Kernell, John—Palace, N. Y., 23-28.
Leech, Al., and Three Rosebuds—Haymarket, Chicago, 23-28, Chicago O. H., 30-Feb. 4.
Latell, Ed—Proctor's, N. Y., 23-28.
Lang, E. R.—Dearborn, Chicago, 23-28.
Lee, Amy, and Eugene Sweetland—Keith's, Phila., 23-28.
Lacy, Harry, and Co.—Keith's, Prov., R. I., 23-28.
Le Roy, Servais—Keith's, Prov., R. I., 23-28.
Lester and Jermon—Music Hall, Brooklyn, 23-28.
Lesslk, Hadj—G. O. H., Wash'n, 23-28.
Lafayette—Keith's, Boston, 23-28, Keith's, Prov., R. I., 30-Feb. 4.
Leamer Sisters—Hopkins', Chicago, 23-28.
Letto and Della—Pastor's, N. Y., 23-28.
Luciers, The—Wonderland, Wilmington, Del., 23-28.
La Portes, The—Wonderland, Wilmington, Del., 23-28.
Littlefield, C. W.—Poli's, New Haven, 23-28.
Leslie, Geo.—G. O. H., Pittsburg, 23-28.
Lynch and Jurell—Cook O. H., Rochester, 23-28
Moreland, Thompson and Roberts—Proctor's, N. Y., 23-28.
Merritt, Hal—Keith's, Prov., R. I., 23-28.
Marco Twins—Keith's, Phila., 23-28.
Magineys, The—Keith's, Phila., 23-28.
McDonald Brothers—Columbia, St. Louis, 23-28.
Moreland, Beatrice—Keith's, N. Y., 23-28, Keith's Phila., 30-Feb. 4
MONROE AND MACK—Palace, N. Y., 23-28.
McMahon—Keith's, Phila., 23-28.
Morris and Daly—Haymarket, Chicago, 23-28.
MITCHELL, MASON—H. and B.'s, Brooklyn, 23-28, G. O. H., Wash'n, 30-Feb 4.
Murray and Alden—Keith's, Boston, 23-28.
Mahr Sisters—Bijou, Richmond, Va., 23-28.
Muro, Prince—Pastor's, N. Y., 23-28.
McIntyre, Maud—Wonderland, Wilmington, Del., 23-28.
McRobies, The—Wonderland, Wilmington, Del., 23-28.
Madox and Beach—Keith's, Prov., R. I., 23-28.
McAvoy and May—Music Hall, Brooklyn, 23-28.
Mudge, Eva—Harlem Music Hall, 23-28.
Murphy and Nolan, Keith's, N. Y., 23-28
Monroe, Geo. W.—Proctor's, N. Y., 23-28.
Murray Brothers, Three—Palace, N. Y., 23-28.
McIntosh, Burr and Co.—H. and B.'s, Brooklyn, 23-28.
Mack, Tom—H. and B.'s, Brooklyn, 23-28.
Mazuz and Mazette—Hopkins', Chicago, 23-28.
Mazelle, Mae—Haymarket, Chicago, 23-28.
Mills and Evans—Dearborn, Chicago, 23-28.
Manhattan Comedy Four—Howard, Boston, 23-28.
Norman, Mary—St. Charles, New Orleans, 16-28.
Nobles, The—Orpheum, San Francisco, 30-Feb. 18.
Niblo, Fred—Fountain Sq., Cin., O., 23-28.
Nevarros, The—Music Hall, Brooklyn, 23-28.
Nelson Family—Hopkins', Chicago, 23-28.
Neuville, Mr. and Mrs. A.—Harlem Music Hall 23-28.
Neidert—Cook O. H., Rochester, 23-28.
O'Brien and Havel—Bijou, Wash'n, 23-28.
O Hare, Joe, Master—Keith's, Prov., R. I., 23-28.
Olvio—Proctor's, N. Y., 23-28.
Odetta and Seymour—Cook O. H., Rochester, 23-28.
Paulton and Dooley—H. and B.'s, Brooklyn, 23-28
Powers and Theobald—Haymarket, Chicago, 23-28, Chicago O. H., 30-Feb. 4
Partellos, The—Elizabeth 23-28
Powers, H. H.—Elizabeth 23-28
Purcell and Maynard—Keith's, Phila., 23-28.
Papinta—Orpheum, San Francisco, Cal., 1-28, Orpheum, Los Angeles, Feb. 6-March 4.
Parker, W. C., and Co.—Harlem Music Hall 23-28.
Perry and Hylands—Keith's, N. Y., 23-28.
Paolis, Two—Proctor's, N. Y., 23-28
Parent-Brodaldi Troupe—Palace, N. Y., 23-28.
Payne, Billy—Keith's, Phila., 23-28.
Paulo and Dika—Bijou, Wash'n, 23-28.
Price, Maud Beall—Hopkins', Chicago, 23-28.
Polos, Three—Chicago O. H. 23-28
Rackett Brothers—Leland, Albany, 23-28, Palace, N. Y., 30-Feb 4
Raymond, Lizzie B.—Haymarket, Chicago, 23-28, Chicago O. H. 30-Feb. 4.
Robinson-Baker Trio—Casino, Paris, France, Dec. 16-Feb. 16
Robyns, Mr. and Mrs. W.—Wonderland, Wilmington, Del. 23-28
Royle, Mr. and Mrs. E. M.—Keith's, Phila., 23-28.
Reynaud, E. F.—Keith's, Phila, 23-28.
Rockwell, Maude—Haymarket, Chicago, 23-28.
Roberts and Smilax—Pastor's, N. Y., 23-28
Ryan and Richfield—Keith's, Prov., R. I., 23-28.
Rowe, William—Proctor's, N. Y., 23-28.
Randalles, The—Palace, N. Y., 23-28.
Royce, Ray L.—Leland, Albany, 23-28.
Scott, Carrie—Sam T. Jack's, N. Y., 9-28.
Siegel, Samuel—Keith's, Prov., R. I., 23-28.
Sims, Willard—Keith's, Boston, 23-28, Keith's, Prov., R. I., 30-Feb 4.
Satsuma—Music Hall, Brooklyn, 23-28.
Streator Zouaves—Proctor's, N. Y., 16-28.
Sidman, Mr. and Mrs. A.—Music Hall, Brooklyn, 23-28.
Slackey and Dell—Haymarket, Chicago, 23-28.
Seamons, The—Haymarket, Chicago, 23-28.
Suker, Wilkes and Suker—Pastor's, N. Y., 23-28.
Sturges, Lucille—Pastor's, N. Y., 23-28.
Shepley, John H.—Pastor's, N. Y., 23-28.
Stewart Sisters—Poli's, New Haven, 23-28.
Sothern, Ada—Poli's, New Haven, 23-28.
Smith and Fuller—Keith's, N. Y., 23-28.
Spencer Brothers—Proctor's, N. Y., 23-28.
Shaw, Alice J., and Twin Daughters—G. O. H., Wash'n, 23-28.
Stanley and Jackson—G. O. H., Wash'n, 23-28.
Smith and Van Etta—Haymarket, Chicago, 23-28.
Seeley and West—Cook O. H., Rochester, 23-28.
Tobin, Mr. and Mrs.—Keith's, Boston, 23-28
Topack and Steele—Haymarket, Chicago, 23-28.
Teed and Lazell—Keith's, N. Y., 23-28.
Tanner and Massin—Keith's, N. Y., 23-28.
Thomas and Quinn—Bijou, Wash'n, 23-28.
Thompson, Harry—Haymarket, Chicago, 23-28.
Vernelo—Hicks', Cin., O., 16-28
Valdares, The—Proctor's, N. Y., 23-28.
Vance, Clarice—Chicago O. H. 23-28.
Vandyke, Henry—Haymarket, Chicago, 23-28.
Wilton, Belt—Columbus, St. Louis, 23-28.
Wolfe, Kitty—Olympic, Chicago, Feb. 6-11.
Ward and Curran—Hopkins', Chicago, 23-28.
Whitney Brothers—Harlem Music Hall 23-28, Theatre Francaise, Montreal, 30-Feb. 4.
Whitman, Frank—G. O. H. Pittsburg, 23-28.
Wayne and Caldwell—Pastor's, N. Y., 23-28.
Williamson and Stone—Pastor's, N. Y., 23-28.
Welch, Joe—Poli's, New Haven, 23-28.
Wood, George H.—Keith's, N. Y., 23-28.

MANAGERS, NOTICE!

All managers are warned not to produce ALONE IN LONDON without consulting

CORA TANNER

or agent, J. J. SPIES, 34th Street and Broadway, New York.

Wills and Loretto—Keith's, Phila., 23-28.
Wormwood, Professor—G. O. H., Pittsburg, 23-28.
Williams, Gus—G. O. H., Wash'n, 23-28
Waterbury Brothers and Tenny—Chicago O. H. 23-28.
Webb and Hassan—Chicago O. H. 23-28.
Weston and Yost—Cook O. H., Rochester 23-28
Zimmer—Chicago O. H. 23-28.

MATTERS OF FACT.

At the Jefferson Theatre, Portland, Me., last week, the Pitman Stock company sustained its excellent New England record as a box-office mascott, playing to full houses at matinees and capacity at night performances throughout the week, and giving satisfaction in every way.

The shoes for the new opera, The Three Dragoons, were destroyed last Wednesday in the burning of Cammeyer's shoe shop in this city. The maker undertook to replace them for the production last evening in Montreal.

Tennessee's Pardner, despite two weeks of snow and rain in Portland and Seattle, has in most instances tested the capacity of the theatres. In Seattle, on the closing day of the engagement, people were turned away at both matinee and evening performances.

The original members of P. S. Gilmore's band are organized under the name of Gilmore's Famous Band and will be managed by Hobart C. Fash, with permanent offices in the St. James Building, 1135 Broadway, New York. E. A. Couturier has been elected bandmaster and the organization will once again assume the important position it once held under the leadership of its founder.

Seth Cabell Halsey has returned to town, owing to the closing of The Lost Paradise.

Emily Wakeman is receiving excellent notices for her impersonation of Mrs. Beekman-Street in My Friend from India through the Middle West.

Harry Corson Clarke played Cheyenne, Wyo., Jan. 5 to the largest house of the season. Having an open night Jan. 10, he re-dated his paper and returned to 50 cents more than his record-breaker of Jan. 5. What Happened to Jones is now playing the Northwest and business has been excellent.

The Winnett Play Bureau has secured the agency for Slaves of Gold and The Nancy Hanks.

The Little Dunkardess, under management of C. F. Clopton, is meeting with pronounced success. The cast is strong, scenery new and beautiful, and the play bright, refined and amusing. The press in each city where the comedy has been presented has spoken strong words of commendation, and local managers are well pleased.

A change in management of the Howard Opera House, Burlington, Vt., will occur on May 1, 1899. Mrs. W. K. Walker, widow of the late manager of this house, will take charge of this theatre on that date. There is excellent open time in May for first-class attractions. Bookings for next season are now being made. As Mrs. Walker will not assume charge until May 1, she desires all mail sent to lock box 27 until that date and not to the Opera House.

Owing to the closing of The Donovans in Dewey's Reception co., William C. Ott, the efficient musical director of that organization, is at liberty to consider offers for the rest of the season.

Addison Pitt invites offers. He has just closed with My Sweetheart.

Leander Blanden is winning praise for his performance as Captain De la Tour in Devil's Island.

The Pawtucket Opera House, Pawtucket, R. I., one of the best three-night stands in New England, will change hands on Feb. 1. Good early open time is available. Address—A. A. Spitz, Providence, R. I.

Muriel Brandt, care of this office, who has a $5,000 wardrobe, wants engagement with a reputable stock or traveling co. Emotional leads with a star would also be considered.

Stetson's Uncle Tom's Cabin company continues to surprising receipts. At Wilmington, Del., last week the S. R. O. sign was brought into view.

"E. M.," care this office, will form a partnership with investor or manager with capital in the production of a play.

Frank Peters continues his good work in support of James Kidder-Warde.

A white satin wedding gown worn but once is offered for sale by Hallock, 59 Morningside Avenue, corner 120th Street.

Minnie Monk has just recovered from an attack of pneumonia and is now prepared to consider negotiations for the balance of the season.

Members of the Actors' Society who wish to fill engagements with Summer stock companies should communicate at once with Secretary George D. Macintyre.

McCoy and Clawson wire from Chicago that A Cheerful Idiot made a hit in that city.

A season of opera will be inaugurated at the Grand Opera House, San Francisco, commencing on April 1. Lewis H. Bishop, at the New York office in the Knickerbocker Theatre Building, is engaging the company.

An operatic comedian with good baritone voice is wanted to join a traveling male quartette, by E. Clinton, care of this office.

The Park Theatre, Brooklyn, of which Hyde and Behman are the lessees, is thoroughly and completely equipped and readily accessible from any part of the city. It can be rented at exceedingly low figures by the day, week or month.

Attractions of every description giving refined performances will find desirable open time at the People's Theatre, Toledo, Ohio, where Manager C. F. Stevens is booking also for next season. Good attractions at popular prices fare well at the People's.

The Russell Brothers having terminated their starring tour are back in vaudeville, and are booked solid until April 17. They are at Shea's Music Hall, Buffalo, this week.

Jack Fowler warns managers against the company alleged to be headed by himself and playing

OPEN TIME.

GRAND OPERA HOUSE, Norristown, Pa.

The only Theatre in the City. Population, 25,000, with an additional 10,000 to draw from.
Good open time in February, March and April.
J. E. MURPHY, Mgr.

WANTED—An experienced Advance man of unblemished character who can book a first-class Concert Company, and list the towns, or get guarantee or first money. In answering, send your references, age, experience and photo.
NELLIE BOWBY,
424 7th St. So., Minneapolis, Minn.

LADIES wishing to purchase fine misfit Street or Evening Costumes, will find it beneficial to call on MRS. COHEN, 629 6th Avenue, near 37th Street.

GOOD January, February time open. Music Hall, Milford, Mass. H. E. MORGAN, Mgr.

Western territory. Mr. Fowler is a member of George W. Wilson's Boston Ideal Stock company and has played in the East the past three seasons.

Misfit, street and evening dresses are offered at bargain figures by Mrs. Cohen, 629 Sixth Avenue.

Loresa Weyman has been successful in the leading role with the Eastern Chattanooga company. Her press notices have been flattering.

William Burress achieved two successes this season in The Marquis of Michigan and the Boston production of Hotel Topsy Turvy. He is at liberty.

Stevens Point, Wis., has a comparatively new theatre in the Grand Opera House, managed by W. L. Bronson. Good open time can be filled by the right attractions.

Harry Glazier, playing leading business with the Cummings Stock company, Toronto, will retire from that organization Feb 4 and can then be engaged for the rest of the season.

A convention of the Modern Woodmen will be held at Watertown, S. Dak., Feb. 8 and 9. A first-class attraction is wanted by Manager Crowl for either of these dates.

Waldman's New Theatre, Newark, N. J., which has played some of the best attractions on the road this season, has the week of Feb. 13 open for a comic opera or farce-comedy company. The new Waldman is one of the handsomest theatres in New Jersey.

Frank A. Connor is Jane Marlin's New York representative, and has several two and three character vaudeville sketches by that talented writer. Bob Rackett's Pajamas, in which Harry Lacy has proven so successful, was written by Miss Marlin.

Seth Cabell Halsey is open to offers for light comedy, owing to the closing of The Lost Paradise company.

J. E. Murphy, the manager of the only theatre in Norristown, Pa., has some good open time; a big population to draw from.

Managers cannot lawfully present Alone in London without the sanction of Cora Tanner or her agent, J. J. Spies. Unauthorized productions will be prosecuted.

Walter Craven is at liberty to stage productions or as director of the stage for first class stock company. His address is 137 West Forty-seventh Street.

ADDITIONAL ROSTER.

A TERRIBLE TIME.—Harry Rogers, proprietor and manager; Robert McKee, business-manager; J. M. Colton, musical director; Harry J. Gates, stage-manager; John H. Walker, assistant stage-manager. Martin Fuller, Harry J. Gates, Ed C. Cook, John Walker, Margerie Ma Belle, Innes Verrault, Pearl Raymond, Lottie Swinson, Bessie Swinson.

CHARLES MORTIMER CO.—C. Y. Parsons, manager; Will Chatterton, business-manager; N. S. Cappina, musical director. Charles Mortimer, Florence St. Leonard, Bozie Stevens, Mary Lindable, Ella Lola, Mrs. F. Wright, Jeannette Carew, Edouna Gaintz, Little Neva Carlotta, Lawrence Evart, Ernest Howard, Frederic Dilger, H. B. S. Stafford, D. L. Mudge, C. H. Barnes, Royce Alton.

COURTENAY MORGAN CO.—H. B. Morgan, proprietor; W. G. Collinge, business-manager; Fred Lyle, stage-manager; Mark Braugh, musical director; John Reynolds, carpenter; Ernest Morton, electrician; M. Williams, property man. F. F. Morgan, Frederick Lyle, Harry Greenaway, H. B. Morgan, Ernest E. Sefton, William Browning, Courtenay Morgan, Florence Langdon, Lyle Lambert, Maud Collinge, La Petite Dot, the Williams Sisters, Tempest and Thorn, Sefton and Myrtle, Harry Teal.

LABADIE CO.—Edwin Patterson, manager. Mary Van Tromp Labadie, Marie Blair, Nella Mosley, Dollie Wright, Herbert Labadie, Oliver Labadie, Paul Hudson, W. C. Miller, Theo Taft, H. C. Wright, Frank B. Smith, H. Ward Kelly, Claude E. McArthur.

Born.

CAMPBELL.—A daughter to Mr. and Mrs. Robert Campbell, in New York city, on Jan. 19.

Married.

JACOBS—GOLDWATER.—Marcus J. Jacobs and Fannie Goldwater, at New York, Jan. 8.

Died.

BRUCHER.—Suddenly, at New York city, on Jan. 17, Carrie Brucher.

DEALE.—Sarah A. Deale, at Baltimore, Md., Jan. 8, aged 82 years.

EDEN.—James H. Eden, at Lincoln, Neb., on Jan. 14, of pneumonia.

GREGORY.—Josie Gregory, in New York city, on Jan. 17, aged 35 years.

HOLST.—Eduard Holst, in New York city, on Jan. 14, aged 45 years.

KINGSLEY.—George P. Kingsley, of heart failure, at Orange, N. Y., Jan. 19, aged 57 years.

LYMAN.—Edward H. R. Lyman, in Brooklyn, N. Y., on Jan. 20, of pneumonia.

ROYER.—Rose Royer, at Carrollton, O., Jan., 15, of pneumonia.

SCHMITZ.—J. S. Schmitz, in San Francisco, Cal., on Jan. 16.

SEDLEY.—Henry Sedley, in New York city, on Jan. 18, of Bright's disease, aged 70 years.

STOWEE.—Eliakim ("Lige") Stowee, at Fort Wayne, Ind., on Jan. 17, aged 80 years.

STURTEVANT.—Mrs. Mary A. Sturtevant, mother of Mrs. C. R. Gardiner, on Jan. 16, aged 94 years.

TEMPEST.—Mabel Tempest, in London, England.

UART.—John M. Uart, at Charlestown, Mass., aged 82 years.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Sir Henry Irving's Plans—Two New Plays—Americans at the Halls.

(Special Correspondence of The Mirror.)

LONDON, Jan. 7.

It has been a relief to find this week a couple of ordinary new plays sandwiched among the nearly three dozen pantomimes in and around this metropolis. The two plays in question are A Little Ray of Sunshine, which Manager Penley has brought to the Royalty after some

AGNES HEWITT.

months of touring, and My Soldier Boy, a farcical comedy, which a month or two ago had a week's trial up at the Grand, Fulham, a pretty playhouse situated on the banks of the Thames.

Superstitious folk were observed to wag their heads sorrowfully at the idea of even so successful an actor as Penley taking a theatre so unsuccessful as the Royalty, forgetting that he first produced the theatrical record breaker, Charley's Aunt, there, and only moved therefrom because the house wasn't big enough for his audiences. A Little Ray of Sunshine, which is by Mark Ambient, usually a lyrist, and Wilton Heriot, usually a stage-manager, is not perhaps quite so good and so concise a play as Charley's Aunt. Still it will serve, for it affords plenty of opportunities for the very droll Penley to manifest his drollery as a little lord, who, having been long absent from England, is continually being taken for all sorts of people, good, bad and indifferent. He is really a middle-aged good fairy, who eventually smoothes out all tangles—amatory, financial and so forth—and is altogether a delightful little personage. Penley is admirably aided and abetted by Alice Beet, Beatrice Selwyn, Jessie Bateman, Julius Royston, E. H. Brooke, Neville Doone, and H. Reeves-Smith. Miss Bateman and Mr. Reeves-Smith a little while ago came to your side to play in A Brace of Partridges.

My Soldier Boy, which is by Actor-Authors Alfred Maltby and Frank Lindo, has been put up for a month at the Criterion, Charles Wyndham having stopped the run of The Jest for that time in order to have a little holiday in the South of France. My Soldier Boy is a very good specimen of that kind of farcical comedy wherein the whole plot is built around a thumping lie. The liar in this case is a perky little solicitor, who, in order to continue drawing heavy allowances from his long-absent, military-minded uncle, pretends to have joined the army and to have already become a colonel. Of course Nemesis anon calls in the shape of that unexpected uncle, and the now distracted solicitor and his secret wife are driven to all sorts of terrible straits in order to keep up the deception. Much wild and whirling mock-military business is negotiated before the truth comes to light, and the audience is kept on the laugh.

Little Weedon Grossmith gives a splendid comic impersonation of the at first wily but subsequently woe-begone mock warrior. Fine-figured and fashionable Ellis Jeffreys is admirable as the equally perplexed wife who masquerades as a servant and becomes much compromised thereby. Roper Spyers, a new actor, who is partly responsible for the venture, enacts an amatory and often-proposing captain in clever light-comedy fashion, and Ivan Watson is both forcible and finished as a fiery colonel, reduced by the influenza to a state of blitheringness. Alfred Maltby as the fond and foolish uncle and Jenny McNulty as a parlor maid repeat the parts they played at Fulham, but on Tuesday night neither was so effective as before.

When Wyndham returns he will put on The Jest for a while, pending the production of Haddon Chambers' new play, The Tyranny of Tears.

La Loie Fuller duly made her London reappearance on Monday at the Lyric, where she serpentinely danced between the acts of Little Miss Nobody. La Loie, aided by thirty-two lime lighters, turned on some surprisingly beautiful choregraphic effects. That other American serpentiner, the beautiful La Roland, thanks to more rehearsal, is now going much better at the Empire, where also is to be found your melodious citizeness, Lydia Yeamans Titus. Among other of your citizens now heavily scoring in the theatres and music halls of this metropolis are R. G. Knowles, Jessie Lindsay, Texarkansas, Daisy Mayer, Lizzie and Vinie Daly, Mildare, Will H. Fox, the Rixfords, Lillie Western, Burke and Andrus, Helois Titcomb, Rice and Elmer, the Cosman Couple, Minnie Oscar Gray in her Signal Lights, or Dad's Treasure sketch, Cliquot, and the Potter Family. This is perhaps quite enough Americans to go with.

And yet, forsooth, it is necessary to mention a few others. For example, the sweet Fay Davis, who rejoins George Alexander's company at the St. James' as the heroine in The Ambassador, and Grace Hawthorne, who now announces that her long threatened adaptation of Daudet's Sapho, called An Idol of an Hour, will really be produced.

G. C. Edward Righton, the long popular comedian, and Delarne Lloyd, theatrical manager and brother to Arthur Lloyd, the comic singer, died this wek.

Some of the pantomimes are still going strong, but there is a decided slump among a few of the thirty odd suburban productions of the sort. Overcompetition is one cause of this slumpness. Another is Barnum and Bailey's enormous show, where yesterday the freaks held a mass meeting, if you please, in order to protest against being called freaks! Most of them are reported to wish to be called "developments of a higher type." I have no objection.

The very newest D'Artagnan down to date is Robert Loraine, son of the old-time tragedian, Henry Loraine. R. L. joined the Garrick cast this week in place of H. V. Esmond, recalled to the St. James. The next D'Artagnan will be Arthur Roberts, who will play the part in a skit which is being written for him by Lyrist Adrian Ross (born Ropes). H. V. Esmond is now recovering, like the plucky little man he is, from the disastrous failure of his comedy, Cupboard Love, at the Court. At this theatre a week or two hence Manager Chudleigh will produce an adaptation by Osmond Shillingford and Aubrey Boucicault of Les Premiers Armes de Richelieu, called A Court Scandal. Beerbohm Tree, who will anon take the chair at the annual meeting of the Actors Benevolent Fund in place of the still absent Irving, talks of producing a mammoth "revue," having the story of The Wandering Jew for its chief theme. The "Punch" or high revel held by the American Belle of New York company at the Shaftesbury was a merry affair, lasting well on to milk time on Sunday morning. Mrs. Sims Reeves, the young wife of the ancient tenor of the same name, made her first appearance in vaudeville at the Tivoli this week, scoring in certain ballads.

The Carl Rosa Opera company started a short season at the Lyceum on Monday, and have already had many ructions and several resignations. John Hare reopens the Globe to-night with Tom Robertson's thirty-year-old comedy, School. Also, to-night D'Oyly Carte will produce, at the Savoy, Charles Brookfield and Ivan Caryll's comic opera, based upon the same original as your native work, The Merry Monarch. Carte has chosen for this the old, old name of The Lucky Star. Caryll, you know, married Geraldine Ulmer, who is now happily quite well again.

All sorts of rumors are still flying about concerning Irving. Here, however, are the actual facts from Sir Henry himself to yours truly. Irving *will* reappear at Easter, being now well again, but it will *not* be at the Lyceum. He will first go on tour, and will not be seen on the Lyceum stage until just before he embarks for his American tour in October. Ellen Terry has not severed herself, as reported yesterday, from Irving's company, but she will meanwhile go on a little tour of her own. Several syndicates, including one with George Edwardes at its head, are keeping an eye or so upon the Lyceum. But, *entre nous*, it would not surprise me to see a Wilson Barrett syndicate get the house.

The picture this week is an excellent likeness of Agnes Hewitt, the handsome and popular actress-manageress, for whom, as I hinted a month or more ago, Editor Frank Boyd, of the sprightly *Pelican*, has written a new and wondrous melodrama, *yclept* At the Dawn of Day. GAWAIN.

THEATRICAL MATTERS IN PARIS.

Receipts at the Theatres—Bernhardt's Return—Notes of Plays and Players.

(Special Correspondence of The Mirror.)

PARIS, Jan. 8.

The report of Jules Claretie, of the Committee on Administration of the Théâtre Français, has just been issued. It covers the year ending Dec. 22, and shows that period to have been decidedly profitable. The dividend for each *sociétaire* holding a full share will be 20,000 francs ($4,000), an increase of 2,000 francs over the dividend for the previous year. This is an excellent showing, considering the long period of intense heat during the past Summer and the many big successes at other theatres. For the present year I doubt if the profits will be much larger, but during 1900 (Exposition year) the receipts, not only at the Français, but at all the theatres, are bound to be enormous.

While on the subject of receipts, I will quote, from a list that I have before me, the takings of some of our theatres on Christmas eve. This night, instead of being, as is the case in America, one of the worst in the season, is always a good one. The largest business was done at the Châtelet, where the receipts were $2,672. That magnificent spectacle, La Poudre de Perlimpinpin, is being played at this theatre. Second on the list is the Opéra Comique, with $1,923. The Vaudeville, where Georgette Lemeunier is the bill, comes next with $1,673. Le Voyage Autour du Code, at the Variétés, took in $1,500, and La Fille de Madame Angot, at the Gaîté, $1,450. Cheri, about the most suggestive farce ever done here, played to $1,157. I might add that the audiences at this house are composed largely of English and Americans, who seem to have a lively curiosity to see such salaciousness as their native stages never have known. Cyrano de Bergerac, although it has run for a year or more, drew $1,155 to the Porte Saint Martin. The "review" at the Folies Dramatiques garnered $1,124, and Veronique at the Bouffes Parisiennes $1,269. Among those theatres with receipts below $1,000 were L'Amoreeur, at the Gymnase, $918; Le Controleur des Wagons Lits, at the Nouveautes, $880; La Reine Fiamette, at the Odéon, $833; Resultat des Courses, at the Antoine, $697; Papa la Vertu, at the Ambigu, $533, and Charmant Sejour, at the Cluny, $416. This is excellent business for most of the attractions, especially for Cyrano and La Controleur des Wagons Lits, these two plays having had exceptionally long runs. The showing made by La Fille de Madame Angot, which is by no means a noveity, is also remarkable.

Beethoven's Fidelio was sung at the Opéra Comique on Dec. 30. It was the opera's first revival in thirty-eight years, and its interpreters proved hardly to their task. The difficult score was too much for Rose Caron, who sang Leonora. She labored earnestly, however, and did the best possible with a role that was beyond the limits of her vocal abilities. M. Bouvet as Pizarre was the most pleasing member of the cast. Beethoven's grand music was much appreciated, the orchestra, under the bâton of M. Messager, playing it splendidly.

Sara Bernhardt has returned from her vacation at Nice, much refreshed by the rest and in the best of health. She expects to open the Théâtre des Nations about Jan. 15 with La Tosca. Meanwhile she will give a few performances at the Renaissance, opening to-day in Phèdre. Madame Bernhardt contradicts the report of an accident to herself while ascending Mount Vesuvius. The tale originated in the brain of an enterprising journalist. With her well-known *penchant* for the fads of the day, Madame Bernhardt lately has taken up golfing, and is an enthusiast over the game, in which she has become quite proficient.

The Court of Appeals has decided an interesting case involving the right to reproduce and publish play scenes. A publication called the *Photo-Programme*, made up of reproductions of scenes from various current attractions, contained in one of its issues several scenes from Cyrano de Bergerac. The managers of the Porte Saint Martin Théâtre objected to the pictures and brought suit against the editor, who maintained his right to reproduce photographs of public performances. The Tribunal of Commerce, before which the case was tried first, gave a verdict in favor of the editor. The managers then appealed and secured a reversal of the decision of the lower court, the editor being ordered to cease his sale of the pictures, with a fine of 20 francs for each violation of the order. The court held that every stage scene was protected by law and could not be reproduced without the permission of the owners. It is amusing to think of a manager objecting to his play receiving a free advertisement through the reproduction and publication of its scenes. But good press agents are an unknown quantity over here.

Le Roi de Rome, a new play by Emile Pouvillon and Armand D'Artois, will have its premiere, postponed from last evening, at the Nouveau Théâtre on Tuesday.

The long run of Le Controleur des Wagons Lits at the Nouveautes is near its end. La Dame de Chez Maxim, by Georges Feydeau, will succeed it on Jan. 12.

That distressing domestic play, Georgette Lemeunier, has hit the popular fancy and seems destined for a run. Madame de la Valette will be its successor at the Vaudeville.

Trois Femmes pour Un Mari, once a Cluny success, will be revived at the Gymnase shortly.

Les Antibel, by the authors of Le Roi de Rome, referred to above, will follow La Reine Fiamette at the Odéon. Rehearsals of the play have commenced.

M. Antoine presently will produce L'Avenir, by Georges Ancey, at his theatre.

Papa la Vertu is having its last performances at the Ambigu. Jules Mary's La Ploche will be produced there Jan. 12.

Jane Hading is back in Paris after a very successful European tour.

La Porteuse de Pain has been revived at the Republique, kosaka, though a fine play, not having proved attractive to the patrons of this theatre.

The defect in the acoustics of the new Opéra Comique has been remedied by raising the orchestra floor. This removes one of the principal causes of complaints on the part of the patrons of the theatre. T. S. R.

THE STAGE IN ITALY.

Pezzana and Novelli May Visit America—Rome Season Begins—Perosi's Success.

(Special Correspondence of The Mirror.)

ROME, Jan. 10.

Anima, one of the plays that obtained a prize at the dramatic concourse of the Turin Exhibition, has been given at our Nazionale Theatre. It excited some curiosity, because of the fact that it was written by a lady—a Roman lady—Signora Bosselli, known to her friends as a model of every domestic virtue. The subject which the lady has chosen for her first dramatic effort is not very new. French, German and Italian dramatists have more than once used it. It treats of the dualism between soul and body—namely, that the soul may remain pure, while the body is impure.

Olga Valeris loves Silvio Vettori, who refuses to marry her, and, to revenge herself, she offers herself to any one that will have her—and this during a supper rout. George, a brother of Olga's friend, Graziana, who is going to marry Silvio, accepts Olga's offer and marries her, and is happy with her in the bargain, whereas Silvio is wretched with Graziana. He finally kills himself because his wife goes out with a friend and also because Olga is true to her husband. Here ends the play, which is so childish that its title seems too lofty for its being. In a word, it is untrue both to art and nature, and the characters are mere puppets. The dialogue is occasionally bright, but it is frequently dull, monotonous and foggy. In some places the plot reminds one of Capuana's Giacinta, in others of Dumas' Denise, but what a difference between them! The first act is the best, the second the worst, and the third between the two. The artists evidently did not like their parts, for they played listlessly, and even carelessly at times. Signora Bosselli being Roman, her name filled the theatre the first night.

The great actress, Giacinta Pezzana, who had retired for a short time, has now returned to the stage and is once more delighting the public with a number of impersonations which she has made her very own, and which are now associated with her name, among them Medea, which Ristori originated in Paris and afterward made famous throughout the world. Pezzana, however, is softer and more womanly than Ristori was, and appeals more to the public's sympathy for the poor, abandoned, revengeful woman. By the way, it may not be generally known that Legouvé, the author of Medea, is still alive and is ninety-one years of age. Before Ristori appeared in Medea the play had been offered to Rachel, and a real battle followed between her and Legouvé—a battle in which all the greatest critics of the time took part. But Legouvé has outlived that, as also has his Medea. He still writes and enjoys excellent health. His amusement is fencing.

Pezzana is an ideal Medea, as she is an ideal Mother Raquin in Thérèse Raquin. Duse made one of her first successes in Thérèse Raquin to Pezzana's Mother. Pezzana, indeed, may be said to have been Duse's chief model, for she obtained her fame when playing in Pezzana's company at her debut in Naples. No one who has ever seen Pezzana in Thérèse Raquin may ever forget it so long as he lives. It is one of the most wonderful conceptions on the Italian or any stage.

Then, as a contrast, see her in The Marshal's Wife, a serio-comic part. She is another woman. Then see her as Hamlet.

As she is thinking of a tour in America, you may see her one of these days. Unlike most actresses, who continue to think themselves ever young, Pezzana thinks herself too old for young parts, though she is really a very fine and handsome woman, with a remarkably pleasant face, beautiful eyes and a melodious voice which she can modulate at pleasure. She is a most accomplished lady, with charming and affable manners, and with none of the moroseness of her celebrated pupil.

This reminds me that Gabriele d'Annunzio has dedicated his tragedy, Giaconda, to Duse's "Beautiful Hands!" D'Annunzio is still bent upon founding a theatre for the exclusive performance of Greek and Roman classic plays, with a sprinkling of Shakespeare. Duse is to be his prima donna, of course. He would have liked to have had his theatre in or near Rome, but the idea is laughed at here. So he is going to try Florence. Meanwhile he is in Cairo.

At the Valle Theatre we have Novelli, who has returned from Paris, where, in his way, he has made as great a success as Duse did. Even Sarcey says that he is better in French plays than are French actors. Perhaps, because he has such a marvelous facility of changing the expression of his face. Nor is it his face alone that speaks—his whole body speaks. Seen naturally, he seems created for broad comedy alone, but see him in Hamlet, Lear, or Louis XI. and you think that tragedy alone is his forte. He prefers tragedy to comedy, and is hurt when people say that they prefer him in comedy. As for myself, I always prefer him in the last play I see him in.

As for Papa Lebonnard, he is unique in that and no one will ever be able to approach him in it. Toole might play in the part, and so might Hare, if the play itself could be adapted for an English audience. But it would have to be very much cut, leaving Papa Lebonnard almost sole monarch of the work. Novelli's own play, Afterwards, pleased so well in Paris that Madame Rattazzi is going to translate it in French for Mounet-Sully. Novelli is great in Kean and in it he gives Hamlet's soliloquy.

"I shall never forget my last night in Paris," he says. "The ladies rose to their feet and threw flowers and handkerchiefs to me. They are going to sign a petition for me to return. But I must first fulfill all my engagements in Italy and in Egypt, and perhaps I shall visit America."

Blanche Lescaute, the bright little singer who astonished Rome with her diamonds a few years ago, has left vaudeville for the operatic stage, and has been singing in Bohème in Milan with success. She has taken the name of Sorel.

All the theatres in Rome opened for the season on Boxing Night. At the Grand Opera Goldmark's The Queen of Sheba was given, and the Queen of Italy was present with the Prince and Princess of Naples and the Duke of Abruzzi. All the boxes were floral bowers. The opera was a great success. Since then we have had I Puritani, which is as near as the newest modern opera for the present generation of operagoers.

In Florence the Duke and Duchess of Connaught are constant patronizers of the opera and other theatres. They always occupy the royal box, and the Florentines look upon them as if they were members of their own royal family.

The celebrated tenor, Tamagno, celebrated his "silver wedding to art" at Turin a few weeks ago, and a humoristic banquet was given in his honor by the members of the Artists' Club. The curious part of this little affair was that the artists were dressed in the different costumes worn by Tamagno in his various roles. Tamagno's health was drunk by three Senators and several other notables. Tamagno could scarcely reply, but he sung several of his favorite numbers, proving himself once more to be one of the greatest tenors of his day.

Perosi's oratorios are greeted with enthusiasm wherever they are heard, especially "The Resurrection of Lazarus," which is the most dramatic of all. One of these days he will be writing an opera. He will not be able to confine his dramatic genius to sacred music alone. Ricordi has offered him $100,000 for an opera. Up to the present moment his answer has been, "No, I am a priest. I cannot write for a theatre!" His appointment as under-director of the Sistine Chapel brings him an income of $2,000 a year, and he says he does not know what to do with so much money!

Some worldly prophets say that he may not feel so modest in five years' time. Half of the Roman ladies are already in love with him.

S. P. Q. R.

NOTES OF THE AUSTRALIAN STAGE.

The Holiday Bills on the Other Side of the Globe—Plans and Players.

(Special Correspondence of The Mirror.)

SYDNEY, Dec. 19.

The festive season once more approaches and our managers are busy preparing holiday entertainments. The only pantomime—if the spectacular productions of the present day have any claim to that old, familiar title, which was a true one in the days of Grimaldi—is to be at Her Majesty's Theatre, where Williamson and Musgrove will produce an up-to-date version of Ali Baba and the Forty Thieves. Pattie Browne will be the bright particular star, and, curiously enough, this bright little lady's last pantomime in Sydney, seven years back, told the same old story. C. M. Berkley will appear as Ali Baba, and our old friend, Johnny Coleman, as Cogia Baba. Others in a strong cast are J. W. Sweeny, Gulliver, Carrie Moore, and George de Lara. Arthur Adams is responsible for the book and George Pack and Leon Caron for the music. The scenery is bound to be good, as George Gordon and Phil Goatcher are painting it.

At the Lyceum the Christmas attraction will be English opera under the direction of the McMahon Brothers. Lilian Tree will be the prima donna, supported by Edward Farley, C. M. Leumane, and R. A. Lambert. Rivers Allpress will conduct. Carmen will be the first bill of fare.

Alfred Dampier, who has been meeting with considerable success at the Bijou Criterion in Robbery Under Arms, will continue his season into the new year. He has in rehearsal a dramatization of Marcus Clarke's novel, "For the Term of His Natural Life." It is not unlikely that in the near future Dampier will join forces with Williamson and Musgrove for a production of The Three Musketeers, now booming in England.

The Tivoli will present a strong holiday bill, which includes Peggy Pryde, Ajax, the Sisters Phillips, and Brothers Lorenzi.

The Theatre Royal will be occupied by Charles Holloway, who will produce Charles Darrell's play, When London Sleeps.

McAdoo's Original Jubilee Singers made a welcome reappearance at the luxurious Palace Theatre on Saturday last. Madame Mattie Allan McAdoo, Susie B. Anderson, and Orpheus M. McAdoo gave plantation songs, melodies, part songs and the like.

The Knight-Ferrar company, after a highly successful season at Her Majesty's Theatre, have left for Maoriland. The company has been reorganized by J. C. Williamson for this tour, and will produce The Sign of the Cross, The Prisoner of Zenda, The Lady of Lyons, A Royal Divorce, Harbor Lights, and The Taming of the Shrew. The company includes Ada Ferrar, Julius Knight, Cyril Keightly, Linda Raymond, Harrie Ireland, Olly Deering, Cecil Ward, and Marie D'Alton.

Williamson and Musgrove will send a second company on the road, opening at Ballarat in Christmas week. Mrs. Maesmore Morris, who goes to England shortly, is at the head of it, and will play Antoinette de Mauban to the Princess Flavia of Emily Hughes. Harry Plimmer will appear as Rudolph Rassendyll.

Gaston Mervale, who during his stay in Australia as a member of the Knight-Ferrar company has done excellent work, returned to London last week.

George Rignold is back in town and will open at the Criterion about Easter. That promising young actress, Allie Senior, who has been on tour with Rignold, returned to Sydney to rest for the holidays, but was almost immediately engaged to appear at Broken Hill.

Florence Perry, Williamson and Musgrove's new comic opera prima donna, made her first appearance in Australia in the initial production of The Geisha at the Melbourne Princess on Saturday last.

C. A. Sampson, the strong man, has been exhibiting his prowess recently at the Tivoli and drew well. He is to appear shortly with Harry Rickards' Melbourne company.

Sydney has a new baritone in the person of a young Englishman, Norman Alston, who arrives with very high credentials from the mother country. He holds the bronze and silver medals of the Royal Academy of Music, London, for singing and elocution, and has done much good work in oratorio.

Professor Dante, after a long and prosperous season at the Palace, has started on a return tour of New Zealand.

Frank MacVicars leaves for San Francisco by to-day's mail steamer, and will stay in America for some time before returning to London.

John Cosgrove has been engaged by Wybert Reeve to appear in Dr. Bill at Adelaide.

William Paull has recovered his voice and appeared with success in The Geisha at the Melbourne Princess.

The Brough Comedy company's Christmas attraction in Melbourne will be a production of Sardou's Madame Sans Gene.

E. NEWTON DALY.

AMATEUR NOTES.

Amateurs of Cathedral Parish, Rochester N. Y., will present A Celebrated Case at Cathedral Hall, Rochester, Feb. 6, 7. In the cast will be Donald Byrne, Dr. G. G. Burns, Frank Hughes, Thomas O'Brien, Charles Lynch, John Burns, Thomas Griffin, Mary Daley, May Bragan, Lucy Sheridan, Irene Lenahan, Agnes Rochford, Anna Cullen, Cecelia McNamara, Elizabeth Curry, Mary Meagher, and Olive Dolan.

The Portland, Me., Athletic Club will present at the Jefferson Theatre, in that city, March 14-16, an original opera by Walter C. Emerson and Harry McClellan, staged by M. B. Gilbert.

The Eastern High School Dramatic Society of Washington, D. C., played Lend Me Five Shillings last Friday night. Wallace A. Worsley, Charles Sanderson, Chester Graham, Mary Whelpley, Mr. Funkhouser, Ashby Wallace, and Emavive Rose were in the cast.

On Jan. 16 the Rovers' Club and the Athletic Club of Pueblo, Mont., gave a minstrel performance at the Grand Opera House to a large audience. "Happy" Cal Wagner gave professional assistance. Among those concerned in the entertainment were C. P. Selleck, Professor C. B. Kurtz, Joe Cohn, and W. H. Gregory.

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THE SUCCESS OF BROWN'S IN TOWN.

The two weeks' engagement of J. J. Rosenthal's production of Mark E. Swan's farce, Brown's in Town, which ended on Saturday, at McVicker's Theatre, Chicago, drew eighteen enormous delighted audiences and received the strongest praise from the papers. The Chicago *Chronicle* published a picture of the crowds that filled the street in front of the theatre eager to see the play, and Amy Leslie wrote in the Chicago *News:* "Nobody could find the door of McVicker's so black and befeathered was the lobby with people scrambling for tickets to Brown's in Town."

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HOLIDAY ECHOES.

Harry Thomson was the guest of honor on New Year's eve at a banquet given by many of his friends in Brooklyn.

The members of the Alma Chester company spent Christmas as the guests of J. Irving White, leading man of the company, at his home in Boston, Mass. Presents were received by all the members. Will R. Daly, of the Elroy Stock company, made a flying visit and was the guest of honor.

Out in Michigan Blondell and Fennessy gave holiday matinees of A Cheerful Idiot for the orphans of Saginaw and Bay City.

The Reno (Nev.) Dramatic Club held its second annual dinner at the residence of Mr. and Mrs. B. C. Shearer on Dec. 26. F. P. Dann has forwarded the handsome menu to THE MIRROR.

George Bryton, the clever English artist, received two handsome vests as a Christmas gift from her tailor.

The Beefsteak Club of Hartford, Conn., welcomed the New Year with a jubilee gathering at the Parsons Theatre cafe.

John W. Vogel's Darkest America enjoyed a lavish banquet on their palace dining car at Batavia, N. Y.

Mildred Holland was presented by the Two Little Vagrants company with a gold chatelaine.

In St. Louis, Manager Short was presented with a handsome musical stein. Manager Worrell, of the Grand, received a fine set of Shakespeare's works and a gold handled umbrella.

Blanche Hazelton received, as a Christmas gift from her husband, Thomas Clarke, a valuable water spaniel pup, which she has named "Cyrano de Bergerac."

Catharine D. Miley, of Scanlon and Miley, was presented with a diamond ring by Marie Peterman, of The French Maid.

Arthur L. Sweetser gave a luncheon in honor of Wadsworth Harris on New Year's at the Boston Tavern.

Treasurer Charles Lindsay, of the Winnipeg Theatre, Winnepeg, Man., was presented by Manager C. P. Walker with a valuable gold watch on Christmas Day. The other members of the house staff were also remembered.

The members of the Dorothy Morton Opera company and the Tennessee's Pardner company celebrated Christmas with a banquet on the stage of the Opera House, Spokane, Wash., after the performance.

Manager B. S. Spooner, in behalf of the Spooners, called Manager Keene, of the Franklin (Pa.) Opera House, before the curtain on Dec. 24, and presented to him a handsome cane.

Frankie Carpenter received many valuable holiday presents, among them being two diamond rings. Miss Carpenter and her company are breaking many records.

The R. J. Erwood Stock company spent Christmas at Belle Vernon, Pa. Mr Erwood presented to each member a ten dollar gold piece, and received from his company a gold watch. Handsome gifts were received by Isabella Rollas, Ita Leach Sewell, George L. Bowers, and G. D. Mackey. On New Year's the company was entertained by the Monongahela, Pa., Elks.

Christmas was observed typically at the Dorathea Dix Home, Boston, where the stage children, directed by Nella Whipple, gave little plays and received many gifts.

MUSICAL NOTES.

After considerable controversy over the management of Covent Garden, London, the property has been bought by a syndicate and Maurice Grau, one of the principal stockholders, has assumed entire control. The next season will begin on May 8, when substantially the same company as now at the Metropolitan will appear.

Eugenio Sorrentino, conductor of the Banda Rossa, returned from Italy recently, having secured several new artists for a concert tour to begin next month in Boston. Andrew Schneider, baritone, will accompany the band.

Nellie Melba made her last appearance here this season with the Maurice Grau Opera company, at the Metropolitan Opera House, on Jan. 11, singing Marguerite.

Victor Maurel will give three song recitals at Mendelssohn Hall on Feb. 3, 10, and 14.

Arthur Friedheim, the pianist, recently arrived from Europe, will make a few concert appearances, and will then become a member of the faculty of the Chicago College of Music.

Manager George C. Dent has completed arrangements for the Southern tour of the Decca Operatic company, which will begin Feb. 1. The organization includes Marie Decca, Jeanne Franko, Clinton Elder, Forrest D. Carr, and E. Morreale.

The Kaltenborn String Quartet—Frank Kaltenborn, Edwin Walther, Ernst Bauer, and Herman Beyer-Hane—gave a successful concert on Jan. 3 in the Carnegie Chamber Music Hall.

Marie Brema arrived on Jan. 5 from Europe and appeared with the Maurice Grau Opera company at the Metropolitan Opera House on Jan. 7, as Brangaene in Tristan and Isolde.

James W. Morrissey, who is arranging the Rosenthal tour, for Henry Wolfsohn, has just returned from California, where he has been preparing the way for the eminent pianist. He reports the advance sales for the five performances in San Francisco to be extremely large.

The Rosa Linde Grand Opera company has absorbed the Royal Italian Opera company and has added The Barber of Seville to its repertoire. With the enlarged organization the presentations will be unusually strong musically.

Dr. Leo Sommer, manager of many Hungarian bands, fell from a trolley car in Harlem, on Jan. 6, and broke a leg.

ENGAGEMENTS.

Walter Chester, for the American Theatre company.

W. G. Collinge has joined the Courtenay Morgan company as business-manager.

Manager John Graham, of the Graham Genuine Southern Specialty company, has engaged Mr. and Mrs. Tom McIntosh, Mr. and Mrs. Sam Lucas, Sinn Navarro, Wesley and Corinne Norris, Mlle. Perkins, Furber and Davis, John Christian, Brandow and Finley, Hattie May, John Blackston, Minnie Wade, D. M. Frazier, John Stanton, Howard Dangerfield, musical director; Phil Wilton, chorus and buck dancers, opening at Brockton, Mass., Jan. 14, for a tour of New England and Canada.

Louise Beaudet and Thomas H. Burns, for Mlle. Fifi, to be produced at the Manhattan Theatre Jan. 30.

E. W. Morrison assumed Leo Ditrichstein's role in The Turtle at the Manhattan Theatre last week.

Vincent Serrano, for Catherine, replacing Joseph Holland.

Joseph Holland, Leo Ditrichstein, Frederick Bond, Dore Davidson, Miriam Nesbitt, Fanny Decker, Elizabeth Wainwright, Nellie Butler, Britta Marti Griffin, Eva Vincent, Eda Aberle, Anna Singleton, and Sadie Lauer, for At the White Horse Tavern, to open on Feb. 6 at Wallack's.

Maza Molyneaux, re-engaged for The Pay Train for a season of twenty-two weeks.

Selma Herman, for the lead in Report for Duty, to be featured.

Amelia Bingham and Harry Harwood, for The White Horse Inn.

James Lindsay, with John Drew.

Max Gabriel, as musical director for the Olympia.

Walter Wayne, for the King Comedy company for next season.

Grace George and E. Lovet Fraser, for Mlle. Fifi.

Adele Archer, Millie Staller, Edwin H. Carroll, and Charles Hildesley, for The Three Dragoons. J. K. Adams, to stage this production.

John W. Bankson, for James A. Herne's production, Rev. Griffith Davenport.

Frances Newhall, for the King Dramatic company.

Ida Vernon, for Julia Marlowe's company.

Nina Morris and Frank Williams, for Report for Duty.

Louise Closses, for Grand Opera House Stock company, St. Louis.

Roselle Knott, for the lead in A Dog in the Manger.

Ethel Jackson, for Augustin Daly's musical company, opening last night in A Runaway Girl.

W. F. Clifton, with Clara Morris, succeeding William Beach.

Charlotte O'Keefe, Ulric Collins and William Underwood, for Mlle. Fifi.

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"Olga Netherside must look to her laurels. There is a new Camille in the theatrical sky. It is of the highest brilliancy and threatens to outshine some of the most prepossessing satellites. It bears the name of Rose Stahl, and the critical audience that assembled last night, to hear the masterpiece of the younger Dumas, voted her one of the best Camilles they had seen in years. . . . It was a great night for Miss Stahl and the many friends of the lady paid evidence to her art as an actress in a character in which a triumph was to be appreciated; for many there be who play Camille, and but few leave an impression." *Ohio State Journal*, Sept. 20, '98.

MRS. EASTLAKE CHAPEL in "CRUST OF SOCIETY."

". . . One may go a step farther and say that in this character Miss Stahl has reached the acme of her success with the Valentine Stock Company. . . . . She is not only good but she shines in it. She is delightful in it. One thing must be said of her and that is, her elocution is beautiful. There is an army of actors and actresses on the stage who ought to go and take lessons of her in recitation. Her enunciation is like the tinkle of a silver bell on a frosty morn. It is neither overdone nor undone. It is neither rant nor mumble, but simple, distinct, forceful, without affectation."—*Despatch*, Oct. 4, '98.

PATHENIA in "INGOMAR."

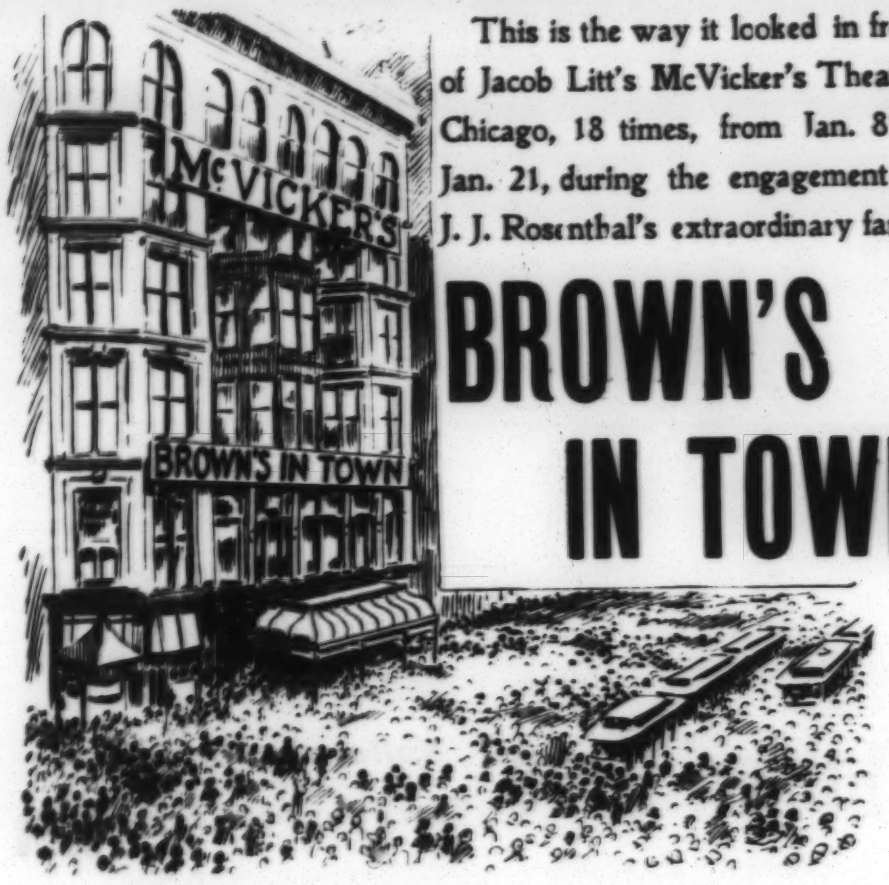
"The lissome grace and clinging garments of Miss Stahl, as Pathenia in Ingomar, recall some of the statuesque beauty of Mary Anderson, when she was the favorite of the stage, so far as American actresses are concerned. Much will be forgiven of Ingomar for falling in love with such a pretty woman. It is no wonder that he promised to give up his sword, shave off his beard, and plow in the fields of Hegeon, if he might be near Pathenia. Miss Stahl's work in the role of the heroine is worthy of all praise, as the enthusiastic applause of the large audience testified."—*Press-Post*, Dec. 8, '98.

ANN CRUGER in "CHARITY BALL."

"Miss Rose Stahl was a revelation. Her Ann Cruger who loved a man whose heart at first turned elsewhere, through sentiments of pity rather that true love, was portrayed with great delicacy of feeling and with true artistic instinct. Miss Stahl is evidently a convert to the latter-day school of quietly effective work, full of intensity of a subdued kind, never striving after results but obtaining them by suggestion. Her voice is low and soft and capable of infinite change. Her stage presence is good, and she plays the difficult part with perfect certainty in every detail."—*Toledo Blade*, Jan. 11, '99.

From the Chicago Daily Chronicle,

SUNDAY, JANUARY 15.



This is the way it looked in front of Jacob Litt's McVicker's Theatre, Chicago, 18 times, from Jan. 8 to Jan. 21, during the engagement of J. J. Rosenthal's extraordinary farce,

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Amy Leslie in Chicago News, Monday, Jan 16, on the opening of the second week:

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Dayton (Ohio) *Evening Herald*, Jan 13: "Every member is an artist and the result is a most satisfactory performance."

Dayton *Daily News*, Jan. 13: "The company is a strong one and should do a record-breaking business."

Dayton *Daily Journal*, Jan. 13: "It is seldom, indeed, that such an excellent organization is found."

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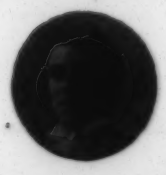

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Leander Blanden's impersonation of Maurice was entertaining and sympathetic. He received an abundance of applause.—*Boston Globe.*

Mr. Leander Blanden plays Captain De la Tour excellently.—*Boston Traveler.*

Mr. Blanden was effective as the hero, and his bearing in the degradation scene was truly heroic and dramatic.—*Boston Transcript.*

Leander Blanden was dignified, vigorous and agreeable as De la Tour (Dreyfus), giving him what may be called Rooseveltness.—*Boston Record.*

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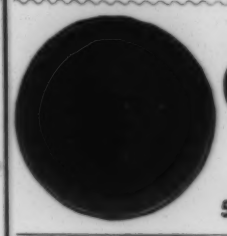

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Ray Tilzet was recalled by the audience.—*Cincinnati Post*, Dec. 5, 1898.

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Despite the inclement weather last night there was a large audience in attendance at the Metropolis Theatre, where Other People's Money was the attraction.

This play has lost none of the interest which made it successful here some three years ago. Like wine it seems to have grown better with age.

Hennessy Leroyle, in the role of Hutchinson Hopper, in which Charles Dickson originally appeared, managed to get much comedy out of the part, and his acting was such as to cause most favorable comment. Mr. Leroyle has a distinct style of humor, which places him in the foremost rank of American character comedians, and never has his ability been shown to better advantage than it was last night.

From a scenic point of view the attraction surpassed expectations, and with the sterling cast presenting the piece it can be conservatively said that the play is one of the most enjoyable performances of its class seen in New York this season.—*N. Y. Mirror.*

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